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GUNS N' ROSES

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WITH TABLATURE

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GUNS N' ROSES
USE YOUR ILLUSION I

GENE KIRKLAND

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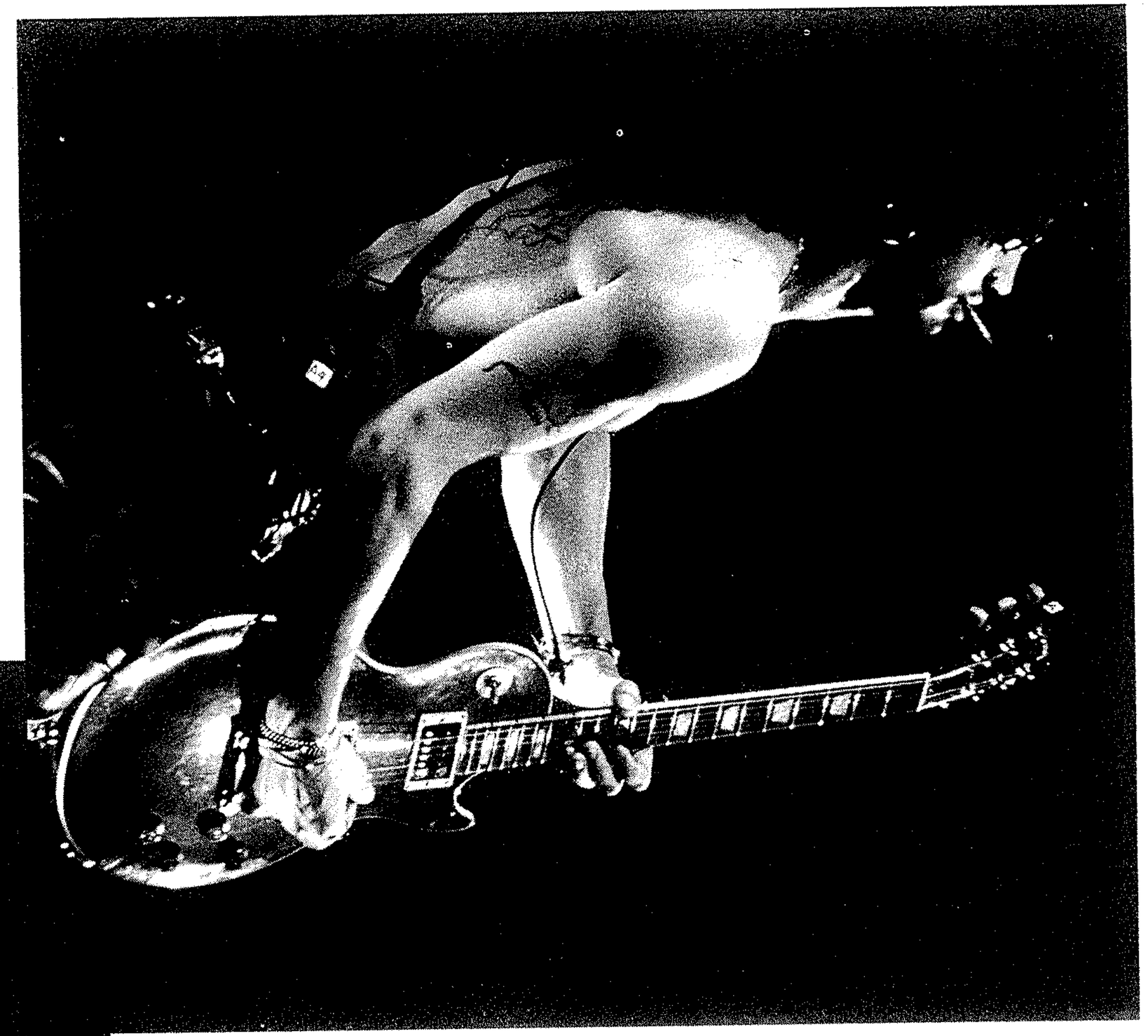
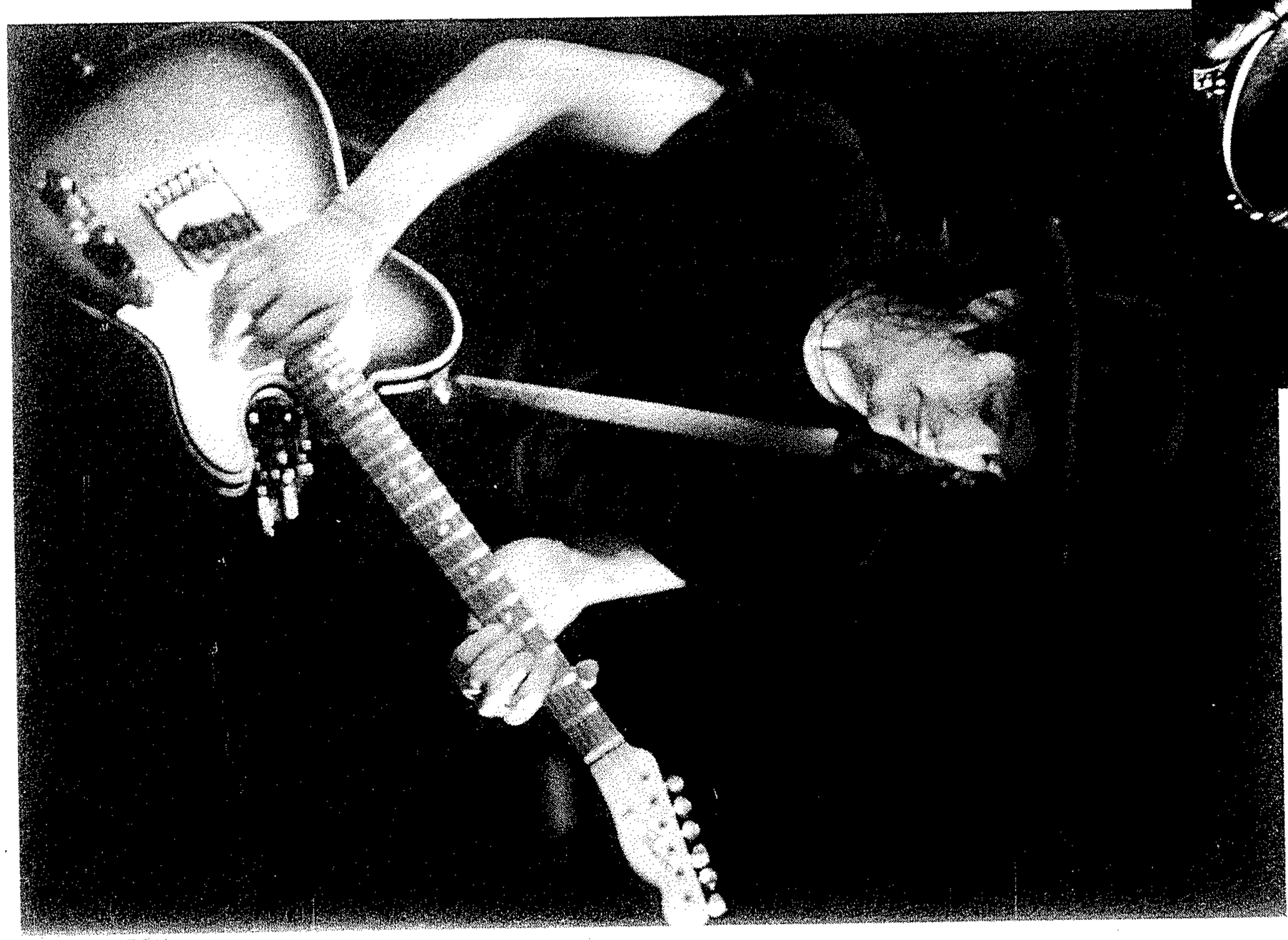
ROBERT JOHN



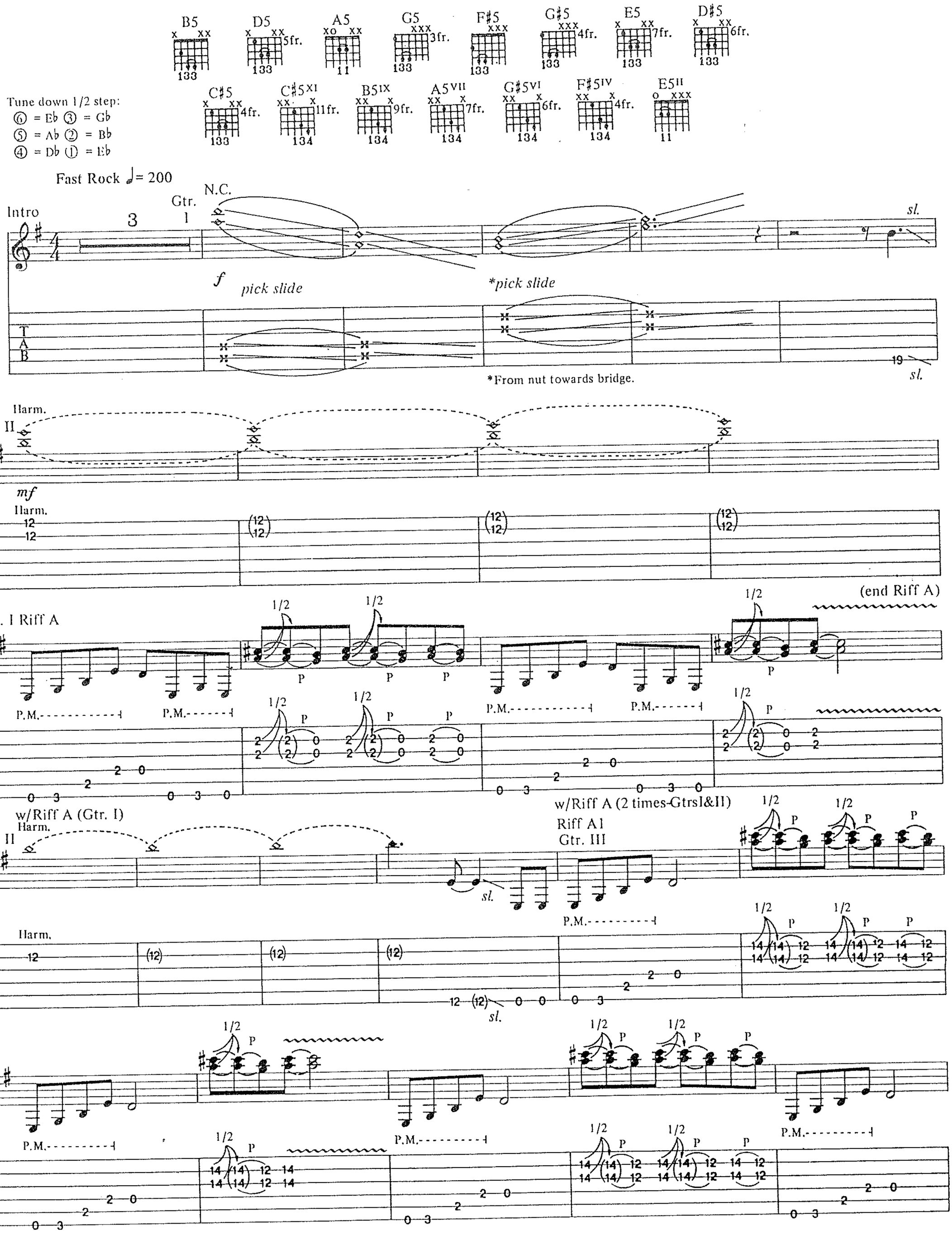


ROBERT JOHN

ROBERT JOHN

RIGHT NEXT DOOR TO HELL

Words and Music by
Izzy Stradlin', Timo Caltia
and W. Axl Rose



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Rhy. Fig. 1 (Gtrs. I&II) — 1st, 2nd Verses

B5 D5 B5 A5

1. I'll take a nic - o - tine, caf - feine, sug - ar fix._ Je - sus, don't ya git tired of

2. *See additional lyrics*

(end Riff A1) — Full — (Gtr. III out)

1/2 P

grad. bend — Full

1/2 P

14 14 12 14
14 14 12 14

(14) (14) — (14) (14)

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

G5 A5 B5 D5 B5 A5

turn - in' tricks?_ But when your in - no - cence dies you'll find the blues_ Seems all our her - oes were

G5 A5 B5 D5 B5 A5

born to lose._ Just walk - in' through_ time, you be - lieve this heat?_ An - oth - er emp - ty house,_ an - oth - er

G5 A5 B5 D5 B5 A5 G5 A5

dead end street._ Gon - na rest my bones, sit for a spell._ This side of heav - en, this close to hell._

D5 A5 E5 F♯5

Right next door to hell._____ Why don't you write a let - ter to me?_____ I said I'm

Rhy. Fig. 2 (Gtrs. I & II) — (end Rhy. Fig. 2)

H

3 3 3
3 2 2 2
2 0 0 4 2 2
0

(2) 2 2
(2) 2 2 2
(0) 0 0
3 2 0

(2) 2 2 2 4
(2) 2 2 2 4
(0) 0 0 1 2

(4) 4 4 4 4 ✕ ✕
(4) 4 4 4 4 ✕ ✕
(2) 2 2 0 0 2 ✕ ✕

H

w/Rhy. Fig. 2 (3 times)

D5 A5 E5 F♯5

right next door to hell,_____ an so man - y eyes_ are on me, yeah.

D5 A5 E5 F♯5

Right next door to hell, got no-where else to be.

1. w/Riff A (2times) & Riff A1 N.C.

D5 A5 E5 F♯5

Right next door to hell, feels like the walls are clos-ing in on me.

2. My

2. F♯5

Gtrs. I&II

G5 G♯5 Guitar solo E5

Fuck you,

Gtr. III

Fdbk. (15ma) sl. Full Full Full

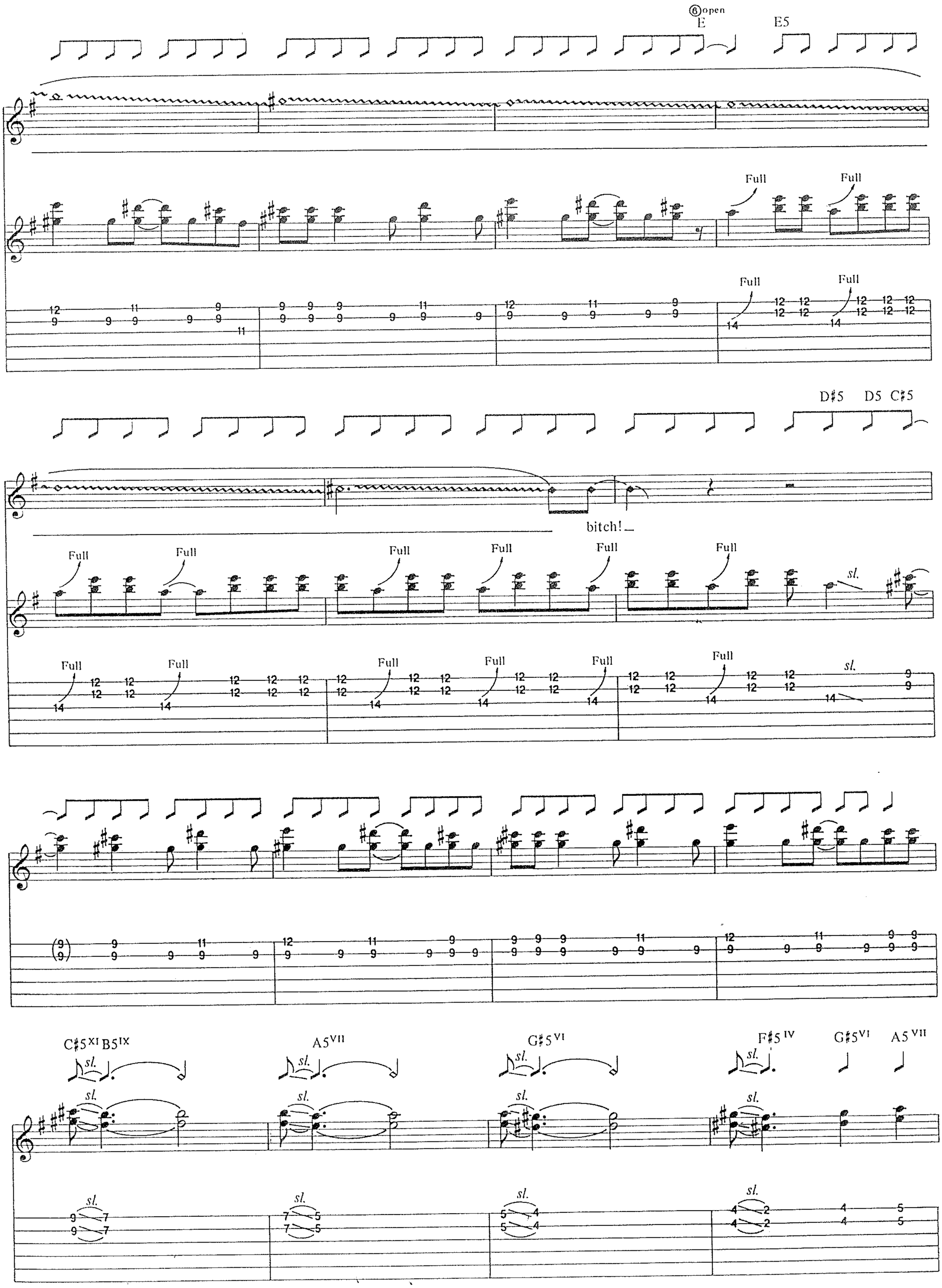
Fdbk. sl. Full Full Full

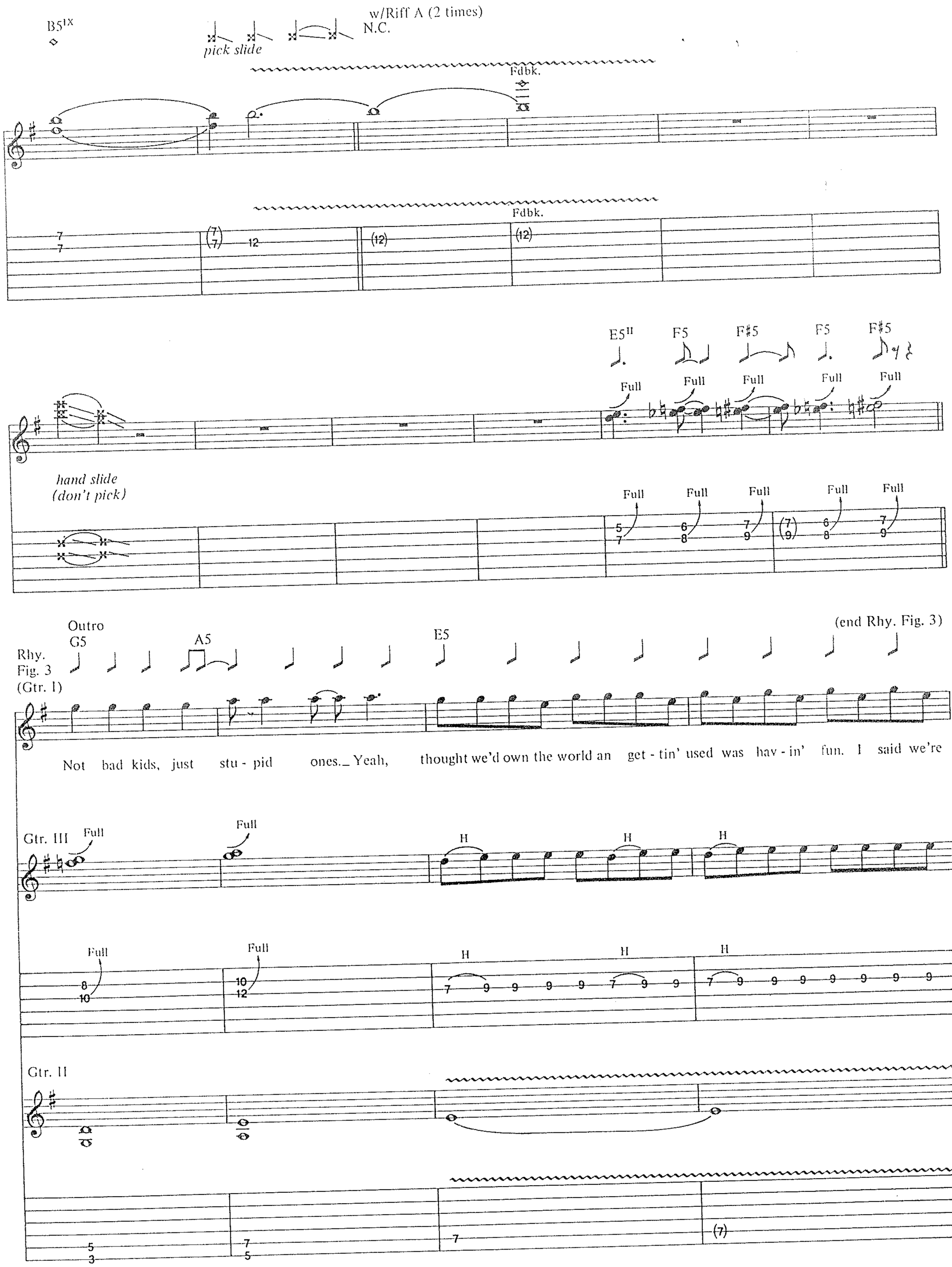
D♯5 D5 C♯5

steady gliss.

Full Full Full Full Full

Full Full Full Full Full


⑥open
E
E5
Full
D♯5
D5
C♯5
bitch!
sl.
C♯5 XI B5 IX
A5 VII
G♯5 VI
F♯5 IV
G♯5 VI
A5 VII


B5IX
pick slide
w/Riff A (2 times)
N.C.
Fdbk.
Fdbk.
E5II
F5
F♯5
F5
F♯5
Full
hand slide
(don't pick)
Outro
G5
A5
E5
(end Rhy. Fig. 3)
Rhy. Fig. 3
(Gtr. I)
Not bad kids, just stu - pid ones._ Yeah, thought we'd own the world an get - tin' used was hav - in' fun. I said we're
Gtr. III
Full
H
Gtr. II

w/Rhy. Fig. 3 (2½ times)

G5 A5 E5

not sad kids, just lu - cid ones,_ eah, flow - in' through life not col - lect - in' an - y - one.

Full Full Full Full Full sl.

Full Full Full Full Full sl.

8 10 10 12 17 19 17 19 17 19 (17) (19)

H sl.

H sl.

5 7 7 9 (9)

G5 A5 E5

So much out_ there, still so much to see._ Time's too much to han - dle, time's too much for me._ It drives me

Full Full Full

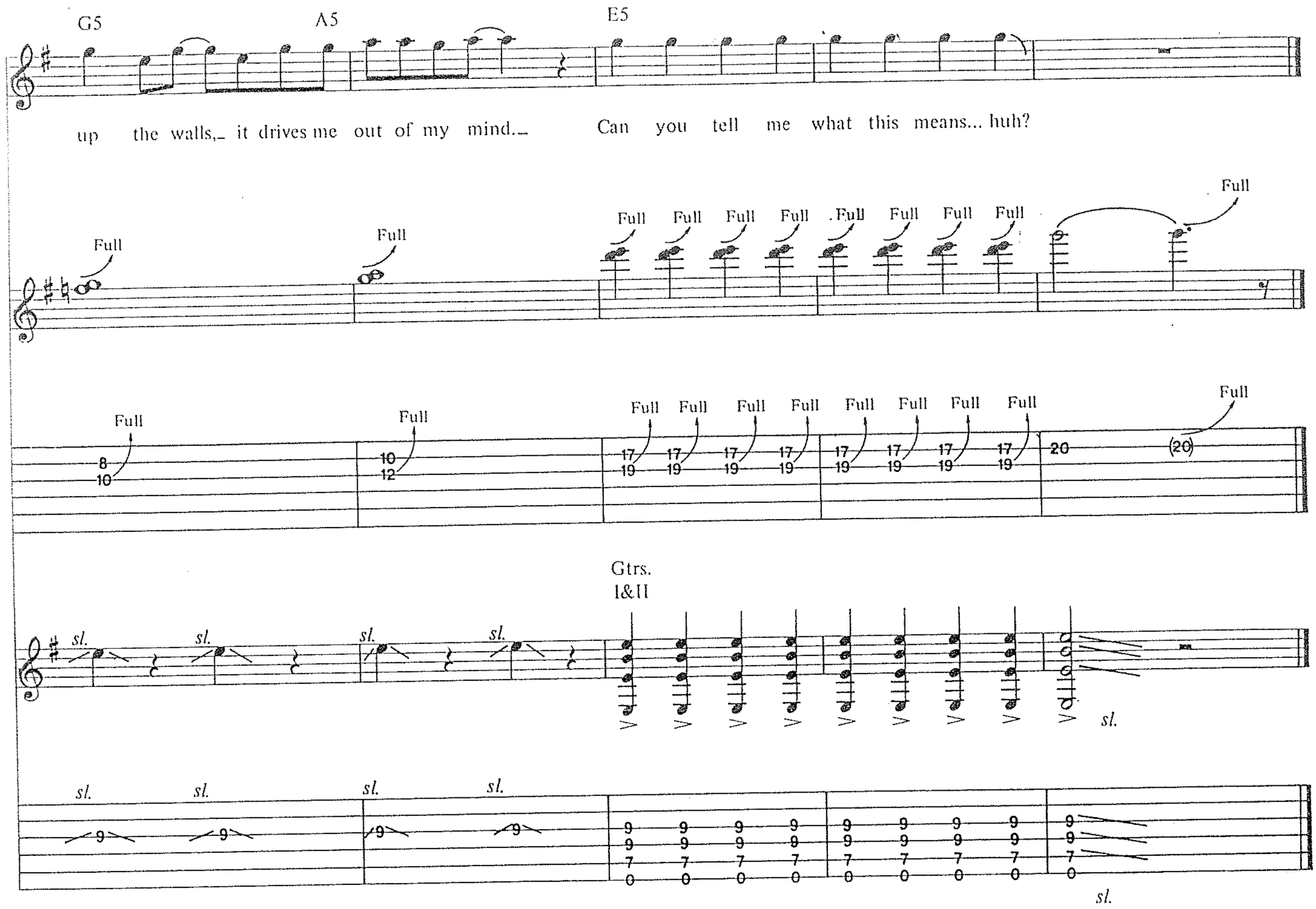
Full Full Full

8 10 10 12 5 7 (5) (7)

Full Full sl.

Full Full sl.

10 10 10 9 (9) (9)



Additional Lyrics

2. My mama never really said much to me,
She was much too young and scared ta be.
Hell, "Freud" might say that's what I need,
But all I really ever get is greed.
An most my friends, they feel the same.
Hell, we don't even have ourselves to blame.
But times are hard and thrills are cheaper.
As your arms get shorter, your pockets get deeper.

2nd Chorus:
Right next door to hell.
Why don't you write a letter to me?
I said I'm right next door to hell,
An so many eyes are on me.
Right next door to hell,
I never thought this is where I'd be,
But I'm right next door to hell,
Thinkin' time'll stand still for me. *(To Guitar solo)*

DUST N' BONES

Words and Music by
Izzy Stradlin', Duff McKagan
and Slash

Tune down 1/2 step:

(6) = E♭ (3) = G♭
(5) = A♭ (2) = B♭
(4) = D♭ (1) = E♭

Moderate Rock ♩ = 144 (♫ = ♩³ ♪)

E5 D5 E5VII A5

Intro E5

He lost his mind to - day... He left it out back on the high -

Gtr. I

Fdbk.

mp

Fdbk. pitch: D

Gtr. II

mf

A5 G D/F♯ E5

way, on Six - ty - Five.

pick slide

Full 1/4 Full

let ring - - - - - *let ring* - - - - *let ring* - - - -

f P.M. - - - - - - P.M. - - - - - - - - - - - - - - -

P H

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1st, 2nd Verses

E5

1. She loved him yes - ter - day... Yes - ter - day's o -
2. *See additional lyrics*

Riff A (Gtr. I)

Full 1/2 1/2 1/2

Full 1/2 1/2 1/2

*Play B (⑤ 2fr.) 1st time only.

Rhy. Fig. 1 (Gtr. II)

P.M. P.M. P.M. P.M.

sl. sl.

A5 G5 D/F♯ E5

ver, I said o - kay, that's all right...

(end Riff A)

Full Full Full Full Full 1/2 P

Full Full Full Full Full 1/2 P

(end Rhy. Fig. 1)

P.M. P.M. *let ring* *let ring* *let ring* P.M.

H H H H

H H H H

w/Rhy. Fig. 1 & Riff A

Time moves on, that's the way.— We live an hope—

A5 G D/F♯ E5

— to see— the next— day. That's all right.—

Chorus
D

w/last 2 bars of Riff A (Gtr. I)
2nd time Gtr. II substitute Rhy.
E5 Fill 1

Some - times these things, they are— so eas - y.

Gtr. II Both gtrs. Gtr. II

P.M.

D

w/last 2 bars of Riff A (Gtr. I)
2nd time Gtr. II substitute Rhy.
E5 Fill 2

Some - times these things, they are— so———— cold.

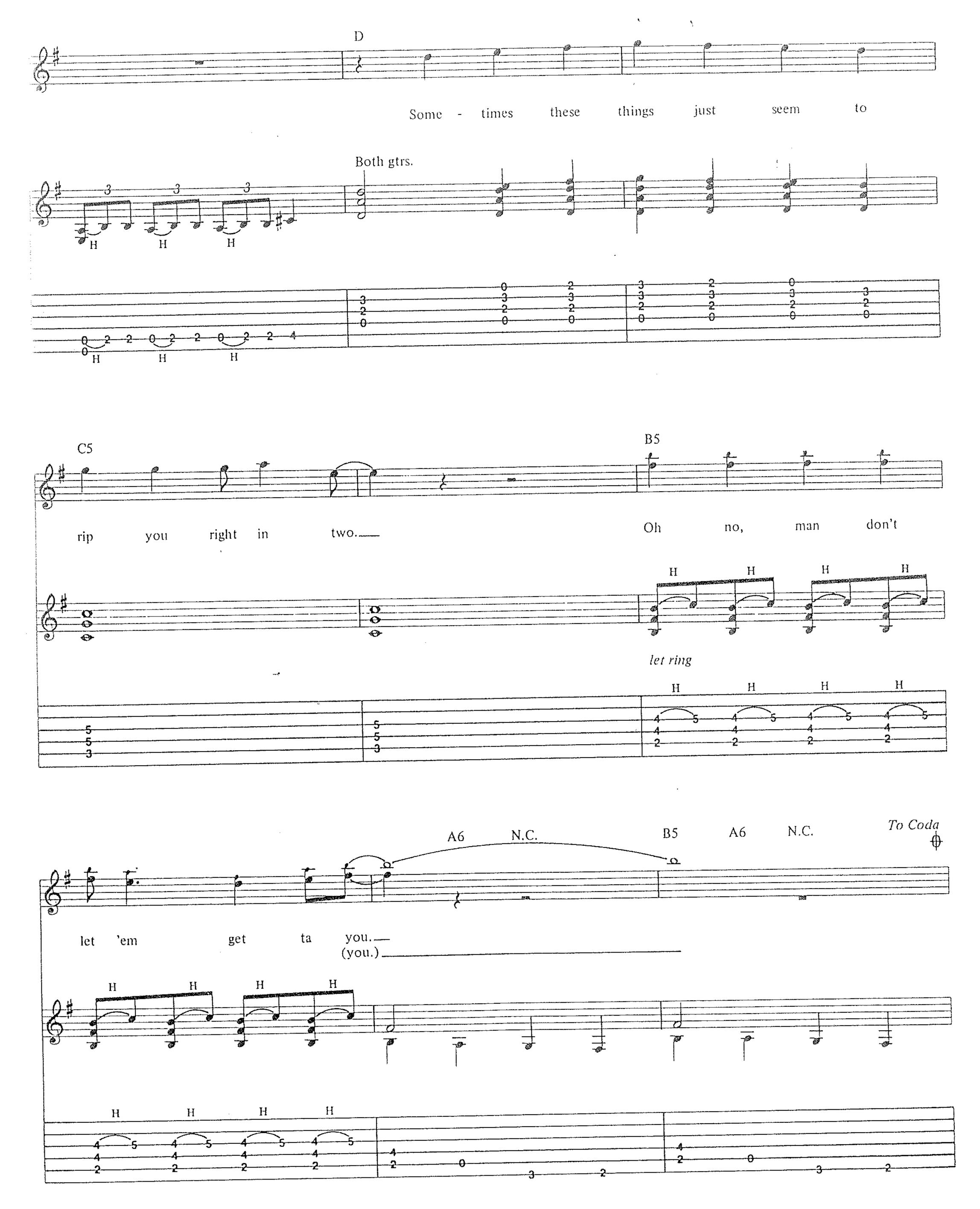
Both gtrs. Gtr. II

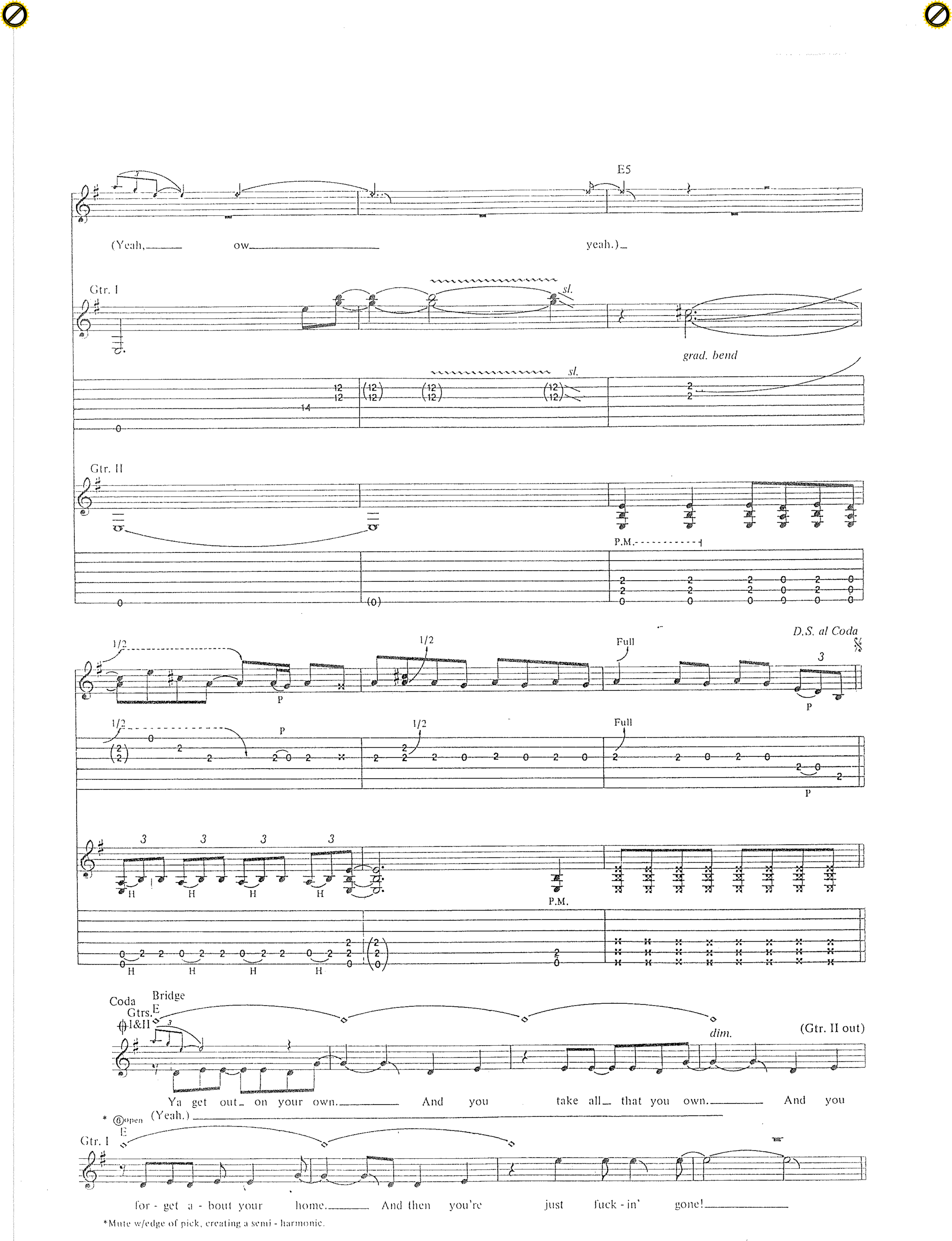
3 P.M. H H P.M.

Rhy. Fill 1 (Gtr. II)

P P P P

Rhy. Fill 2 (Gtr. II)
E5


D
Some - times these things just seem to
Both gtrs.
C5
rip you right in two.
B5
Oh no, man don't
let ring
A6
N.C.
B5
A6
N.C.
To Coda
let 'em get ta you.
(you.)



*Mute w/edge of pick, creating a semi - harmonic.

Guitar solo
Gtr. III
B5 D5 A5 B5 D5 E5 A5
Full let ring sl.

Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)
B5 D5 A5 B5 D5 E5 A5
Sva- loco sl.
Full let ring rake sl.

B5 D5 A5 B5
Full grad. bend P

w/Rhy. Fig. 2 (1st 3 bars only)
D5 E5 A5 B5 D5 A5
Full P

Gtrs. I & II
B5 D5 E5 A5
Full
(Gtr. III out)

E5
Gtr. I

sl. sl. sl. sl.

Gtr. II

P.M.

1/2 3 P

1/2 P

3rd Verse
w/Rhy. Fig. 1 & Riff A
E5 A5

There's no log - ic here to - day. Do as you got to, go your own way.

G D/F♯ E5 Gtr. II E5 w/Rhy. Fig. 1 & Riff A (both 1st 6 bars only)
E5

I said that's right. Time's short, your life's your own.

A5 G D/F♯

And in the end we are just dust n' bones.

w/bars 5 - 6 of Rhy. Fig. 1 & Riff A (both 2 times)
A5 G D/F♯ A5 G D/F♯

Dust n' bones Dust n' bones.

Outro
E5
Gtr. II

(cont. in notation)

That's all right. (Dust n' bones.)

Gtr. I

P P P P

That's all right. (Dust n' bones.) That's all right. (Dust n' bones.)

sl.

Riff B (Gtr. I)

H

H

Gtr. II

w/Riff B (6 times)

That's all right. (Dust n' bones.) That's all right. (Dust n' bones.) That's all right.

(end Riff B)

H

H

sl.

sl.

⑥open
E
Gtr. II

(Dust n' bones.) That's all right. (Dust n' bones.) That's all right.

(Dust n' bones.) That's all right. (Dust n' bones.) That's all right.

Gtr. I

Just dust n' bones, yeah.

sl.

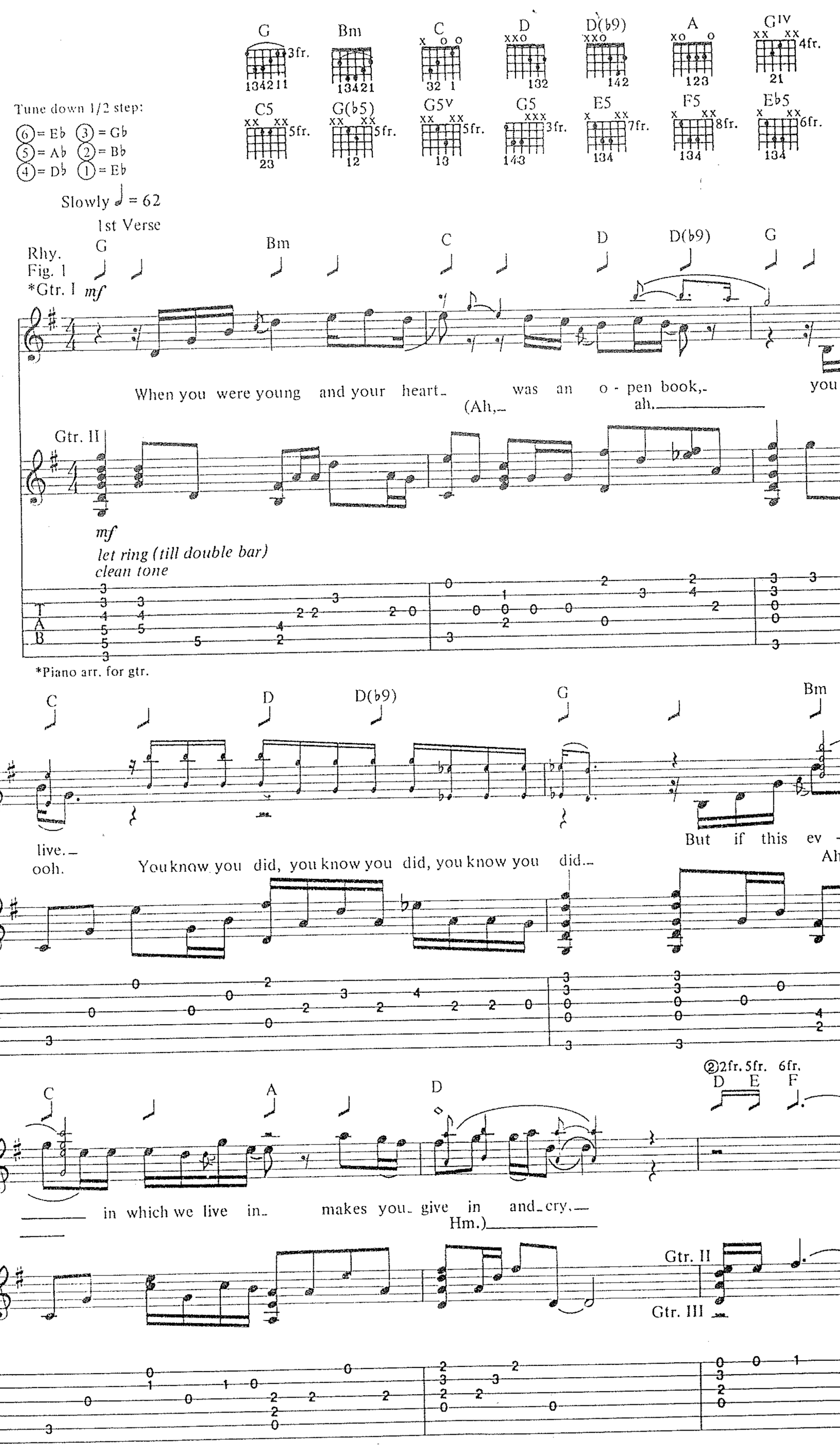
Additional Lyrics

2. She loved him yesterday.
He laid her sister, she said O.K.
An that's all right.
Buried her things today
Way back out deep behind the driveway.
And that's all right.

2nd Chorus:
Sometimes these women are so easy.
Sometimes these women are so cold.
Sometimes these women seem to rip you right in two,
Only if you let 'em get to you. *(To Bridge)*

LIVE AND LET DIE

Words and Music by
Paul McCartney and Linda McCartney



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Faster ♩ = 69

Chorus

G^IV C5 G(♭5) G5^V G^IV C5 G(♭5)

die, live and let die. (cont. in slashes)

*Gtr. III to left of slash in TAB.

Rhy. Fig. 2

G5 (Gtrs. I&III) P.M.

*Riff A (Gtr. II)

2nd time substitute Fill 1

*All subsequent appearances of Riff A include a 2nd gtr. playing only the notes fingered on 3rd string in original riff.

To Coda

2nd time substitute Rhy. Fill 1

G5 (end Rhy. Fig. 2) G5

Gtrs. I, II & III (end Riff A)

P.M. w/Synth. sound effects

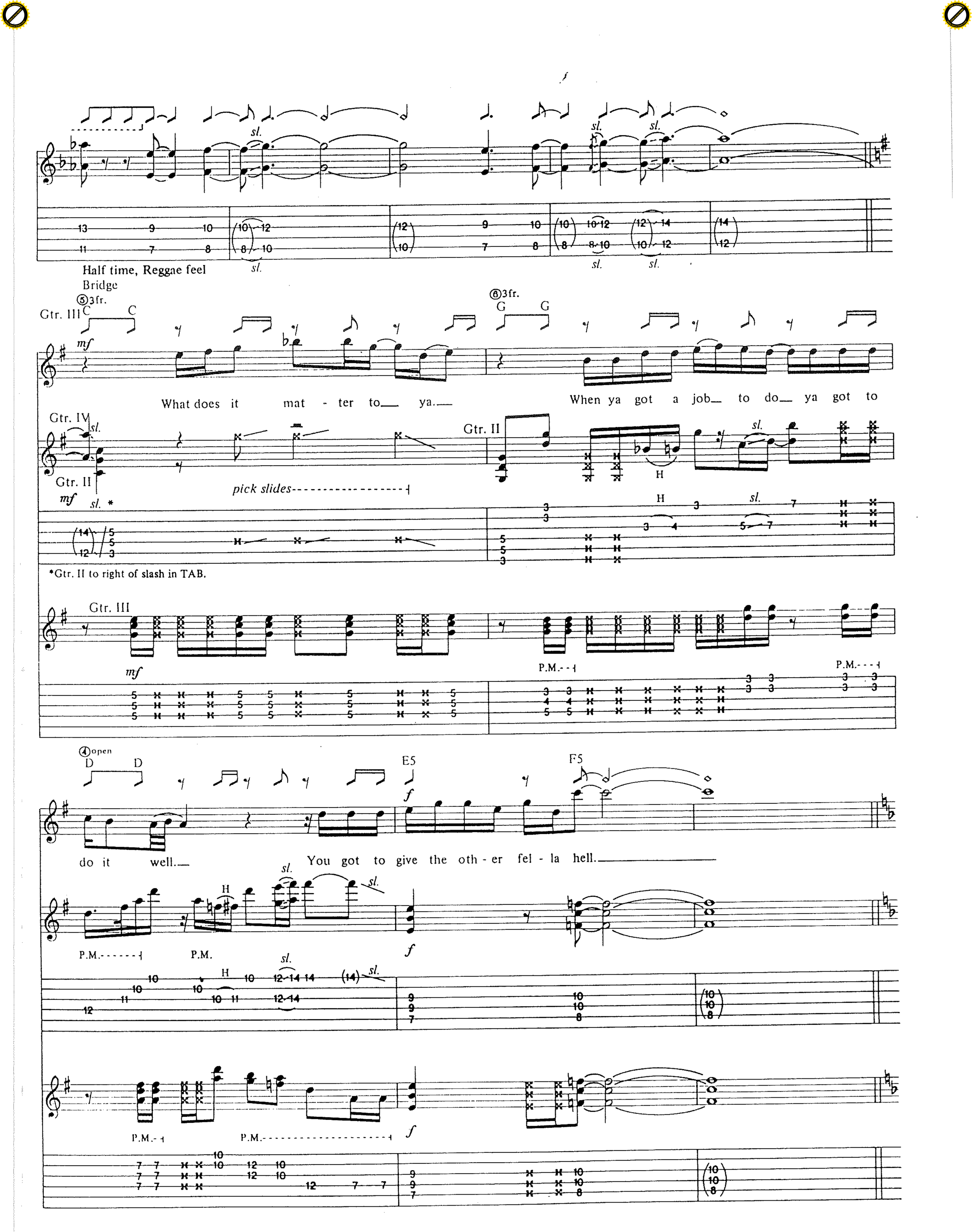
G5 P.M. Gtr. IV

G5 P.M.

Rhy. Fill 1 (Gtrs. I & III)

G5 P.M.

Fill 1 (Gtr. II)


Half time, Reggae feel
Bridge
Gtr. III
⑤3fr.
⑥3fr.
What does it mat - ter to ya.
When ya got a job to do ya got to
Gtr. IV
Gtr. II
pick slides
*Gtr. II to right of slash in TAB.
Gtr. III
P.M.
do it well.
You got to give the oth - er fel - la hell.
④open
E5
F5
P.M.

Uptempo Rock ♩ = 152 Slowly ♩ = 62

2nd Verse

w/Rhy. Fig. 2 & Riff A w/Rhy. Fig. 1

G5 G Bm C D D(b9) G Bm

Used to say live and let

(Ah.

Gtr. IV

Full 1/2 Full P 1/2 Full

(Gtr. IV out)

mf *w/harmonizer

*Pitch is harmonized one octave lower.

Gtr. II

mf

let ring (till double bar)

clean tone

C D D(b9) G Bm

live.

But if this ev - er - chang - in' world

Ah.

You know you did, you know you did, you know you did.

Gtr. II

C A D ②3fr. 5fr. 6fr. D E F *D.S. al Coda*

in which we live in makes you give in and cry,

say live and let die,

Hm.)

Gtr. II

sl. P

f *p*

w/distortion

Gtr. III

sl. P

w/Rhy. Fig. 2 & Riff A (both 1st 7 bars only)

G5

Coda *8va*

Gtr. IV

Full

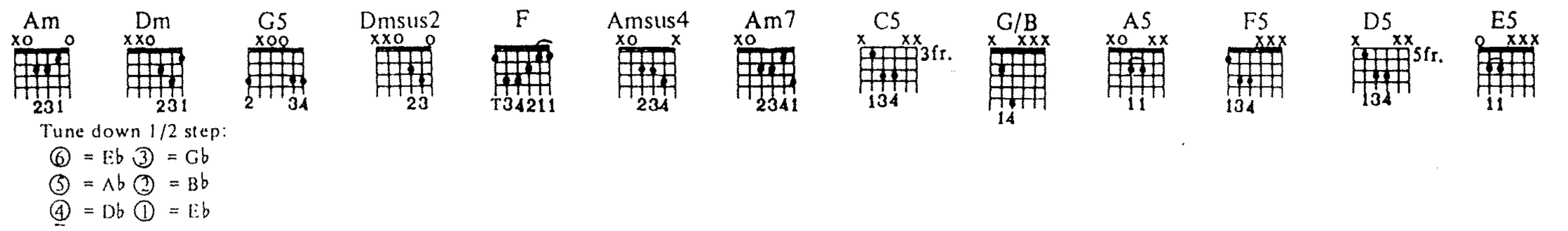
Gtrs. I, II & III

C5 Eb5

Full

DON'T CRY (ORIGINAL)

Words and Music by
Izzy Stradlin' and W. Axl Rose



Tune down 1/2 step:
⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb

Rock Ballad ♩= 62

Intro — Am — Dm — G — Csus2 G/B — N.C. — Am — Dm

mf — Ooh.

Gtr. I — *mf* *let ring throughout* clean tone

Gtr. II — Full — Fdbk. (8va) — vol. off. — *w/distortion Full — *mf* — Fdbk.

*Swell w/vol. control. — Fdbk. pitch: E

G — N.C. — A5 — 1st Verse Am * — Dm — G — Cadd2 G/B — N.C.

Talk to me soft-ly. There's some-thing in your eyes.

(Gtr. II out) — Gtr. III — Gtr. III *let ring throughout* clean tone

*Lead vocal doubled one octave higher (till Guitar solo).

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w/Fill 1

Am Dm G C G/B N.C. Am7 Dm

Don't hang your head_ in sor - row, and please don't cry. I know how you feel_ in - side_I've,

G C G/B N.C. Am Dm G C N.C.

I've been there be-fore_ Some-thing is chang-in' in - side_ you, and don't you_know_

Fill 1

Gtr.II

p clean tone w/echo

Chorus

F G5 Am

Don't you cry to - night. I still love you, ba - by.
(Ooh.

*T = thumb

F G Am

Don't you cry to - night.
Ooh.

F G C G/B Am G

Don't you cry to - night. There's a heav - en a - bove you, ba - by.
Ooh. Ooh.)

P

H

F G Am

2nd Verse
w/Fill 2

Am Dm

Gtr. I

And don't you cry to - night. Give me a whis - per,

(cont. in slashes)

H

T

Fill 2

Gtr. II

clean tone w/echo
p

G5 (cont. in notation) C G/B N.C. ⑤open A Am Dm

Gtr. I

and give me a sigh. Ah. Give me a kiss be - fore you

Gtrs. I & III Gtr. III

G5 (cont. in notation) C G/B N.C. ⑤open A Am ④open D Dm Dmsus2 Dm

Gtr. I

tell me good-bye. Don't you take it so hard now,

Gtr. I & III Gtr.III

H H H

G5 (cont. in notation) C G/B N.C. ⑤open A Am ④open D Dm Dmsus2 Dm

Gtr. I

and please don't take it so bad. I'll still be think - ing of you

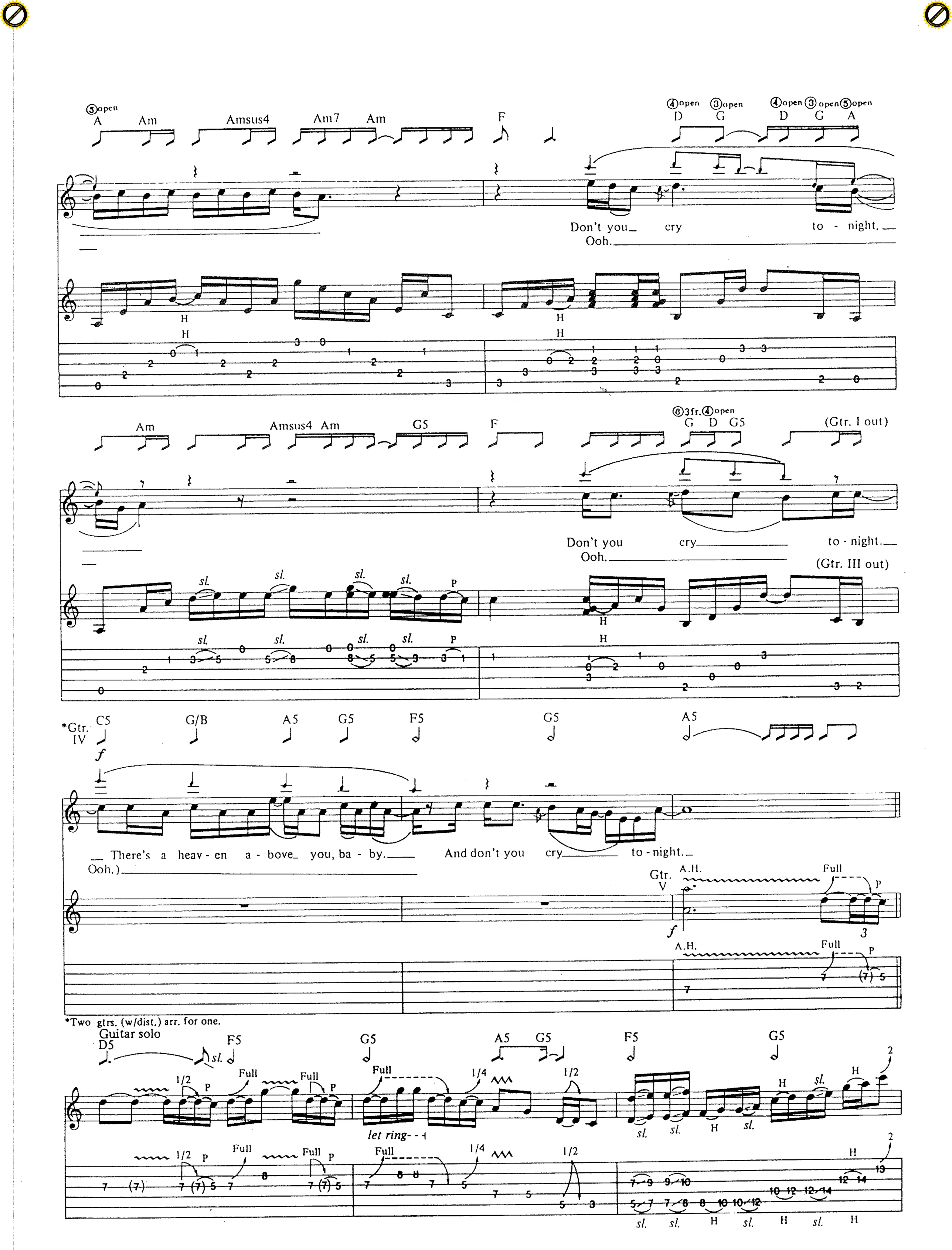
Gtrs. I & III Gtr. III

G5 (cont. in notation) C G/B Am G Gtr. I Chorus F G5

and the times we had, ba - by. And don't you cry to - night.

Gtrs. I & III Gtr. III (Ooh.

H T H T



*Two gtrs. (w/dist.) arr. for one.

A5 G5 F5 G5

1/4 1/2 Full P Full

let ring let ring

E5 F5 G5 A5

*P.M. P.M. P.M. P.M. P.M. Full Full P Full Full P Fdbk. Full (Gtr. IV out)

sl. Full Full P Full Full P Fdbk. Full (cont. in Fill 3)

*Play only lowest note of chord when P.M. is indicated (throughout).

Fdbk. pitch.: A

*Vib. applies to bottom note only.

3rd Verse
w/Fill 3

Dm G Cadd2 G/B N.C. Am

And please re - mem - ber that I nev - er lied.

Gtr. I

mf sl.

Gtr. III

mf H

*Lead vocal doubled one octave higher (next 2 bars).

Fill 3

Gtr. V

Fdbk. Fdbk. (8va) 1/2 1/2 3½ Harm. (8va)

trem. bar

Fdbk. 1/2 1/2 3½ Harm.

Dm G C G/B N.C. Am Dm G

Oh, and please re - mem-ber how I felt in - side, now, hon - ey. You got - ta make it your own way,

Cadd2 G/B N.C. Am Dm G Gtr. IV C5 G/B A5 G5

but you'll be al - right, now, sug - ar. You'll feel bet-ter to - mor-row come the morn - ing light, now, ba - by.

(Gtr. III out)

Chorus

F5 G5 A5 F5 G5

P.M. P.M. P.M.- P.M.-

And don't you cry to - night.
(Ooh.

An don't you cry to - night.
Ooh.

P.M.- H

Gtr. V

Full sl.

Full sl.

A5 F5 G5 C5 G/B A5 G5

P.M.- P.M.- P.M.-

An don't you cry to - night. There's a heav - en a- bove you, ba - by.
Ooh. Ooh.

3

H P.M.-

Full Full 1/2 P P Full 1/2 1/2

Full Full 1/2 P P Full 1/2 1/2

F5 G5 F5 G5 F5 G5 F5

P.M.

And don't you cry. Ooh. Don't you ev - er cry. Ooh, ooh. Don't you cry Ooh. to - night.

H T H T

Fdbk. Full

Fdbk. Full

14 14 (14)

E5 F5 w/Fill 4 G5 F5 G5

P.M.

Ba - by, may - be some - day. And don't you cry. Ooh. Don't you ev - er cry. Ooh.

H H H

H H H

H Full

H Full

12 13 15 15 14

Fill 4

Gtr. II

w/distortion

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

10 10 12 12 14 12 14 14 16 16 14 15 12 12 9 13 10 (13 10)

8 8 10 10 12 10 12 12 14 14 12

F5 G5 w/Fill 5 C5

Don't you cry to - night.

rit.

Full Full

rit.

Full Full

N.C.

sl. sl.

Fill 5

Gtr. II

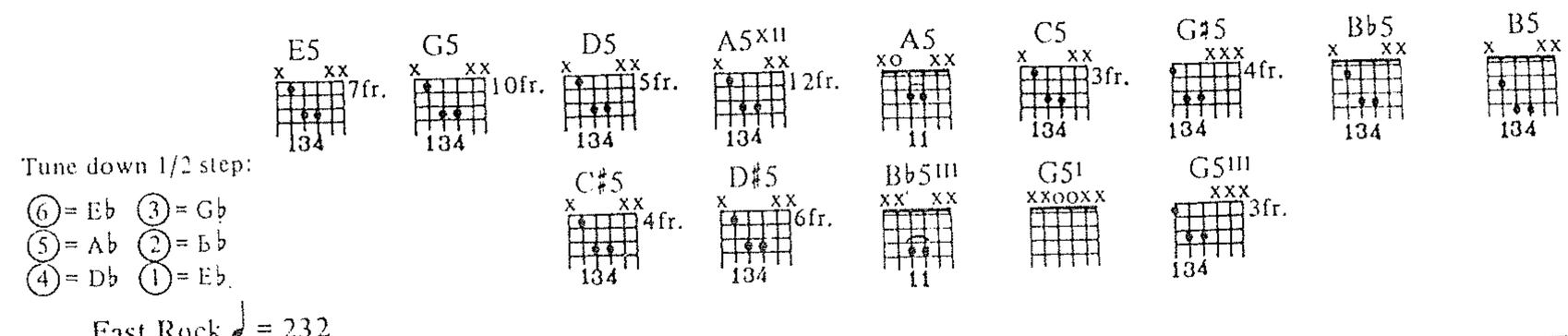
Full

Full

*Swell w/vol. control.

PERFECT CRIME

Words and Music by
Izzy Stradlin', Slash
and W. Axl Rose



Fast Rock ♩ = 232

N.C.(Am)

Intro

Oh.
(steady gliss.)
Rhy. Fig. 1
(Gtr. I)

1/4

H

Rhy. Fig. 1A (Gtr. II)

P

C5 Bb5 G5

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

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1st Verse
w/Rhy. Figs. 1 & 1A
N.C.(Am)

1. Kick - in' back in the shad - ows. Got no need for the light.

Who's sor - ry now, old tim - er? Look at how you've

(G♯5) (A5) (A♯5) N.C.(Bm)

spent your life. Scroung - in' for change to put some mon-ey in your pock - et. My, how scratch does

Gtr. I

Gtr. II

burn. Laugh - in' at the suck - ers as you pissed it a - way.

B5 C5 C♯5 D5 D♯5 E5

2. But

2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A
2nd time w/Fill 2
N.C.(Am)

I got the time,— and I got the mus - cle. I got the need— to lay it all on the line. I ain't a - fraid—of your

3. *See additional lyrics*

Chorus

C5 Bb5 G5 A5 G5 Bb G5 A5 G5 C5 Bb5 G5

smoke screen hus - tle. It's a per - fect— crime.— God - damn it, it's a per - fect— crime.

Rhy. Fig. 2 (Gtr. I)

Rhy. Fig. 2A (Gtr. II)

*Played only when Rhy. Fig. is recalled & on D.S.

To Coda

A5 G5 Bb G5 A5 G5 C5 Bb5 G5 A5 G5 Bb G5 A5 G5 C5 Bb5 G5

—— Moth-er - fuck - er, it's a per - fect— crime.— I said, it's per - fect.— And keep the

(end Rhy. Fig. 2)

pick slide

(end Rhy. Fig. 2A)

Fill 2 (Gtr. III - end of solo)

Full

sl.

Full

17 (17) (17) (17) (17)

sl.

Bridge

Gtr. II — E5 G5 E5 D5 E5

de - mons down, and drag the skel - e - tons out. I got a blind man fol - low - ing me in chains. I said, he's

Gtr. I

P.M.

G5 A5 XII G5 E5 D5 ⑤7fr. E

fun to watch when the world has stopped and I think he's got some - thing to say. "You wan - na

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (1½ times - Gtrs. I & II)

N.C. (G5) (E5) (D5)

fuck with me, don't fuck with me, 'cause I'm what you'll be, so don't

(E5) (G5) (E5)

fuck with me. If you had bet - ter sense you'd just step a - side from the b -

Chorus

w/Rhy. Figs. 2 & 2A

C5 B♭5 G5 A5 G5 B♭ G5 A5 G5 C5 B♭5 G5

bad side of me. Don't fuck wit' - da bad side o' me.

A5 G5 B♭ G5 A5 G5 C5 B♭5 G5 A5 G5 B♭ G5 A5 G5

Stay a - way from the bad side o' me. Don't fuck wit' - da

w/Rhy. Fill 1 & Fill 1
C5 B♭5 F5

Half-time feel
G5
*w/Vocal sound effects

bad side."

Gtr. I

(Gtr. I out)

sl.

sl.

*Sound effects cont. for next 27 bars.

N.C.(G5)

(Spoken:) T mi-nus one - o - nine_ and

Gtr. II

sl.

1/4 Full

mf

sl.

1/4 Full

Rhy. Fill 1 (Gtr. II)

Fill 1 (Gtr. III)

1/2

Fdbk.
(8va)
Full

Fdbk.
(8va) *

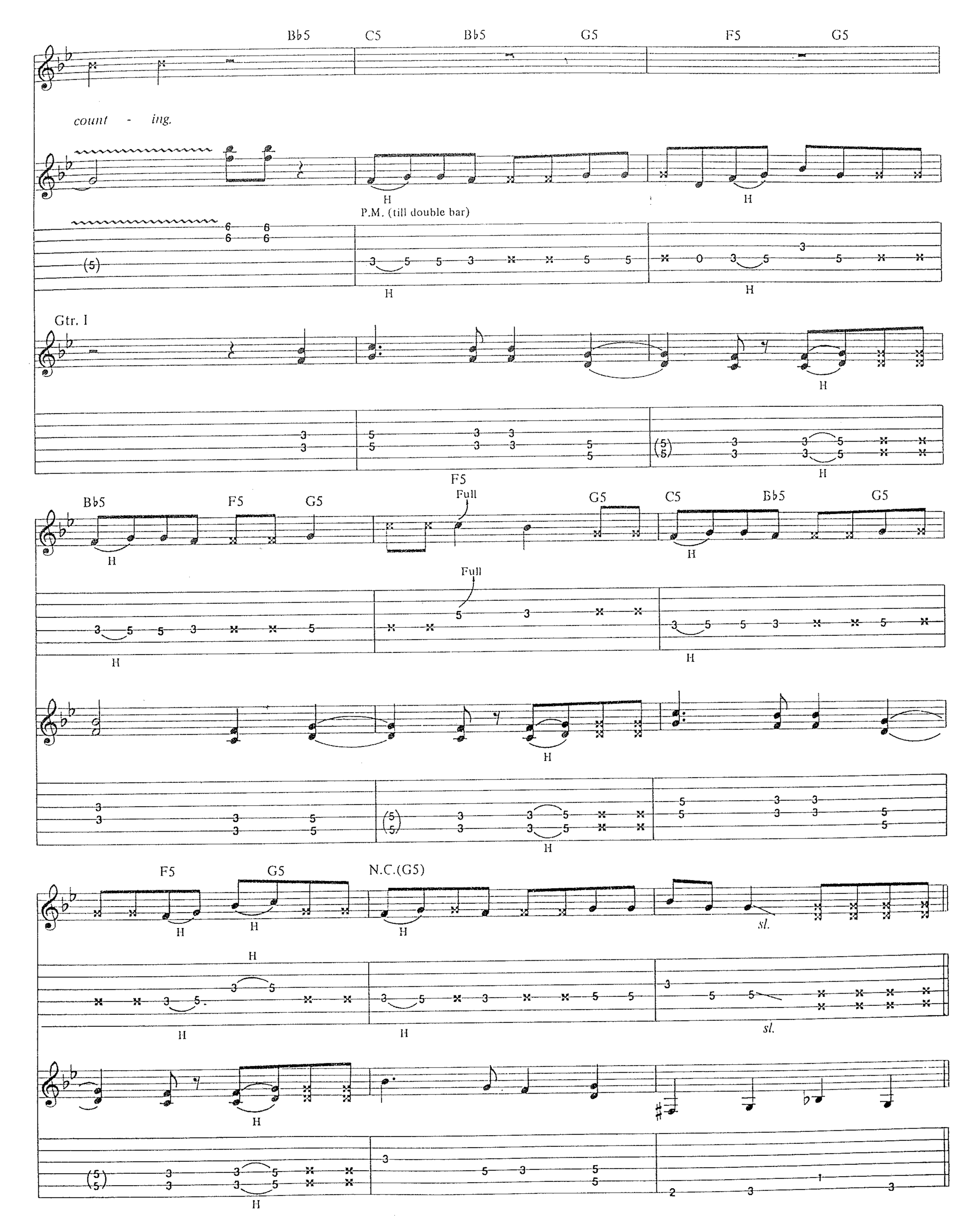
1/2

Fdbk.
Full

Fdbk.

Fdbk. pitch: A

*Gtr. III continues w/ad lib fdbk. for next 14 bars.


Bb5
C5
Bb5
G5
F5
G5
count - ing.
H
P.M. (till double bar)
Gtr. I
F5
Full
Bb5
F5
G5
G5
C5
Bb5
G5
N.C.(G5)
sl.

Double-time feel

N.C.(G5) (F5) (G5) 3

(Spoken:) Os - tra - cized, but that's al - right. I was think - ing a-bout

sl. sl.

sl. sl. sl.

sl. sl.

sl. sl.

sl.

N.C.

G5 G♯5 A5 B♭5 B5 C5

some - thing my - self.

One, two, three, four, five, six, sev-en, eight.

*Rhythm is rushed.

Full- sl.

f

Full- sl.

f

Guitar solo

Gtrs. I & II

A5 ⑤5fr. G A5 ⑥5fr. G A5 ⑥5fr. G A5 C5

8va

Full 1/2 Full 1/2 H P H P sl. T P T P sl. H P

Full 1/2 Full 1/2 H P H P sl. T P T P sl. H P

20 (20) (20) 17 20 17 20 17 20 17 16 22 16 24 16 17 20 17 20

⑥3fr. G A5 ⑥3fr. G A5 C5

8va

H P H P H 1/2 1/2 H P 1/2 1/2 P 1/2

H P H P H 1/2 1/2 H P 1/2 1/2 P 1/2

17 20 17 17 20 17 20 17 19 20 17 20 17 17 20 17 20 17 19

D5 G♯5 A5 B♭5 B5 ⑤open A B5

8va

P P H P P P P P sl. 1/2

P P H P P P P P sl. 1/2

20 17 20 17 19 20 19 17 20 19 17 19 17 20 17 20 19 20 19 17 19 17 16 17

⑤open A B5 ⑤open A B5 ⑤open A B5 D5

8va loco

Full P P P P sl.

Full P 1/2 P P P sl.

(17) 17 17 (17) 15 16 17 15 16 14 16 16 14 16 14 15 14 17 (17) 17 sl.

B5 ⑤open A B5 ⑤open A B5 ⑤open A B5 C5 C♯5 D5 D♯5 E5 D.S. al Coda

sl. P P P P P P P P P

14 16 16 16 14 16 15 15 16 14 17 17 15 17 15 17 16 16 16 16 14 (14) 17 14 17 17 17 16 16 16

sl.

Coda

Gtr. II: C5 V, B♭5 III, G5 I

w/Rhy. Fig. 2A (3 times)

C B♭ G C G C G

let me. Ooh.

Gtr. I

C B♭ G C G C G C B♭ G C G C G

2

2

w/Fill 3

Gtr. II: C5 V, B♭5 III, G5 I

pick slide

Ow. Per - fect crime. God - damn it, it's a

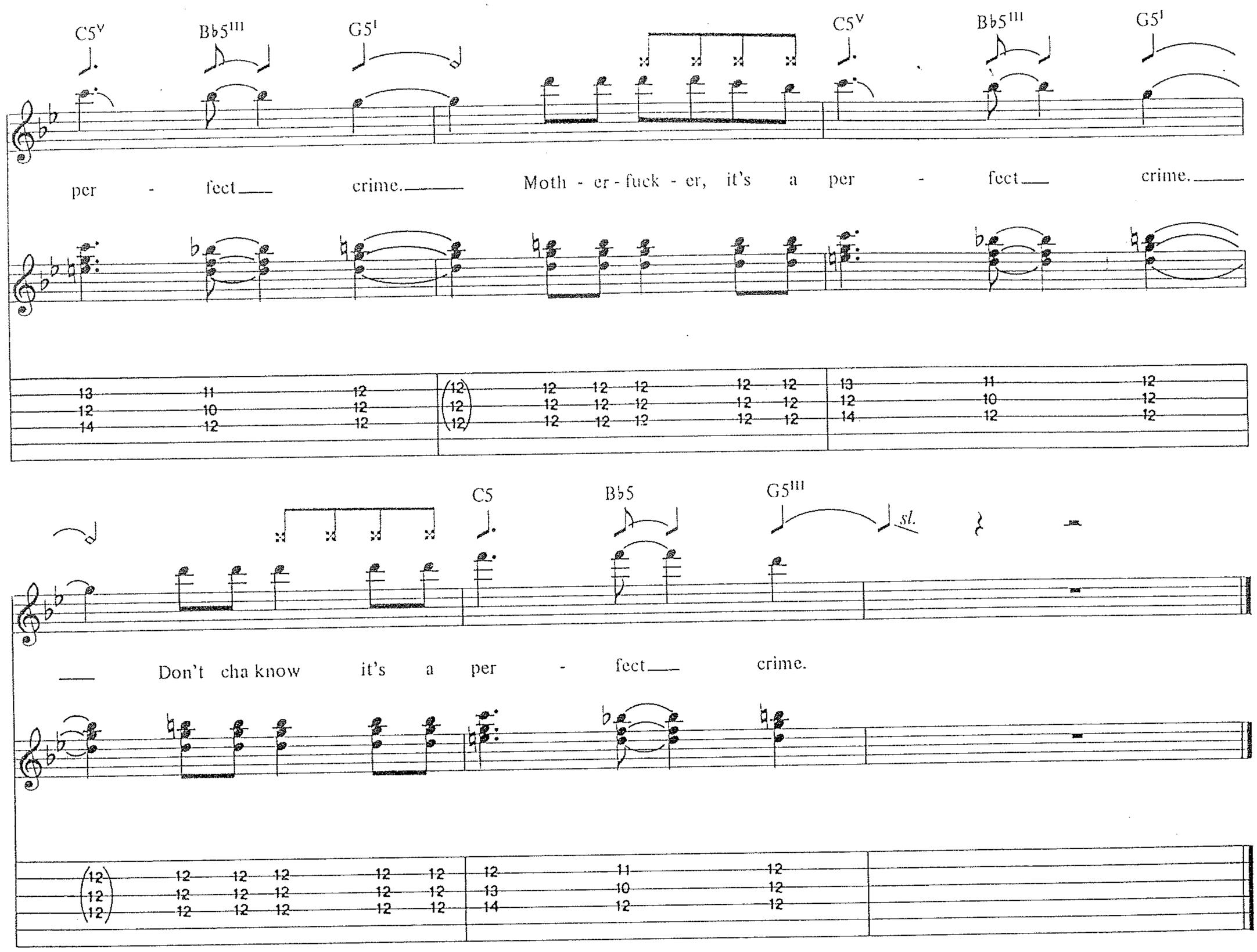
Fill 3 (Gtr. III)

Play 3 times

Full

Full

*A♭ sounded by pulling strg. off side of neck.



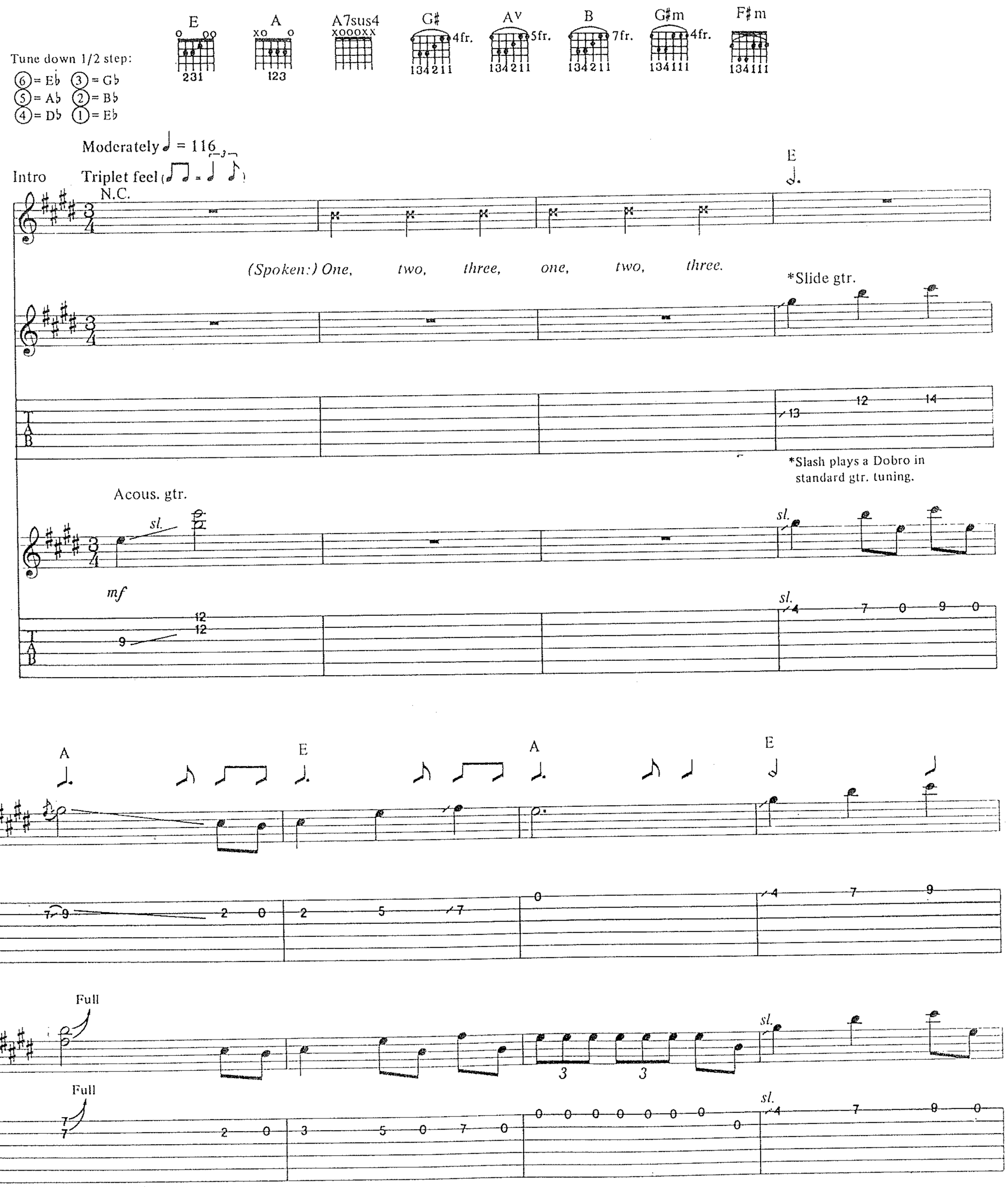
Additional Lyrics

3. Call on everybody who's got last rites.
   Said, "It's better if you locked 'em away."
   Runnin' through the visions
   At the speed of light.

   3rd Chorus:
   Won't ya let me be?
   Motherfucker, just let me be.
   Goddamn it, better let me be.
   Don't ya know ya better let me be, *etc.*

YOU AIN'T THE FIRST

Words and Music by
Izzy Stradlin'



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A E A7sus4

Whistle *Two, three, one, and.*

Full

Full

Two gtrs. E A E A

1. I tried so hard just to get through to you. But
2. Time can pass slow - ly, things al - ways change.

*Vocal melody doubled one octave higher.

E A E A E

your head's so far from the real - ness of truth. Was it just a come on
Your day's been num - bered and I've read your last page. You was just a tem - po -

A E A E

in the dark, was - n't meant to last long. I think you've worn your wel - come,
rar - y lov - er, hon - ey, you ain't the first. Lots of oth - ers came be -

A E A 1. A7sus4

hon - ey, I'll just sing you a - long. As I sing you this
fore you, wom - an, said, but you been the worst. Sa'

E

song. *One, two, three, one.*

2.. A7sus4 E

you've been the worst. *Two three and.* So

Chorus

E G♯ A♭ B

sim.

good - bye to you, girl. So long, fare - well. I

E G♯ A♭ B

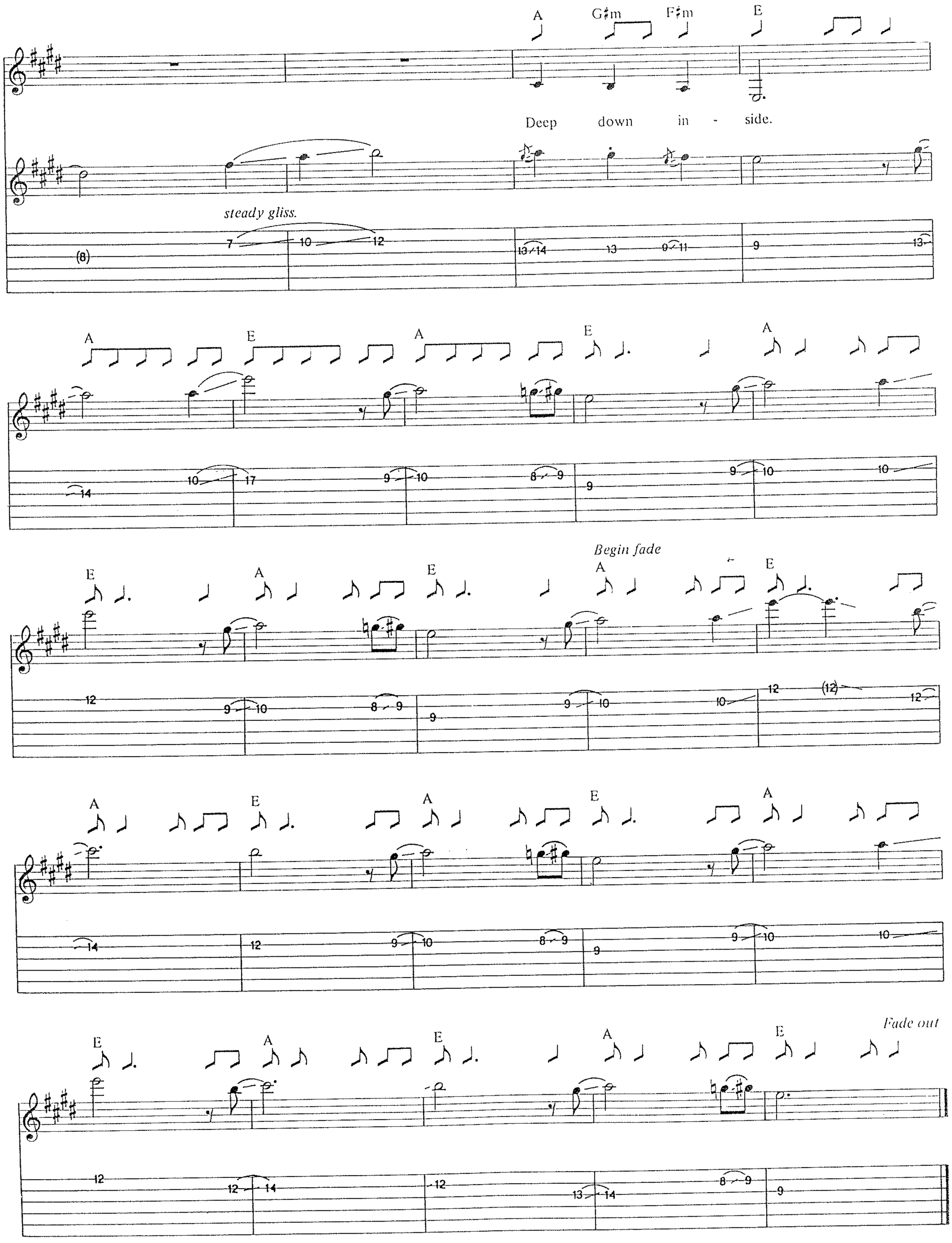
can't hear ya cry - in'. Your jiv - in's been hell. So

E G♯ A♭ E

look for me walk - in' down your street at night. I'll be

G♯ A♭ B

in with an - oth - er deep down in - side.


A
G♯m
F♯m
E
Deep down in - side.
steady gliss.
(8)
A
E
A
E
A
Begin fade
E
A
E
A
E
A
E
A
E
Fade out

BAD OBSESSION

Words and Music by
Izzy Stradlin' and West Arkeen

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

G5 A F5 C A5 B♭5 G5(type 2) D C5 G

Moderate Rock ♩= 126

Intro (Harmonica & cowbell)

Gtr. I

G5 N.C. A5 G5 B♭5 G5 A5 G5

B♭5 A5 G5 B♭5 A5 G5 B♭5 G5 (Gtr. I out) B♭5 A5 G5 B♭5 G5

let ring dim.

*Gtr. II (w/slide)

vol. off

mf f

*Use open - G tuning (tune down 1/2 step):
(low to high) D♭ G♭ D♭ G♭ B♭ D♭

B♭5 A5 G5 A5 B♭5 G N.C.

steady gliss.

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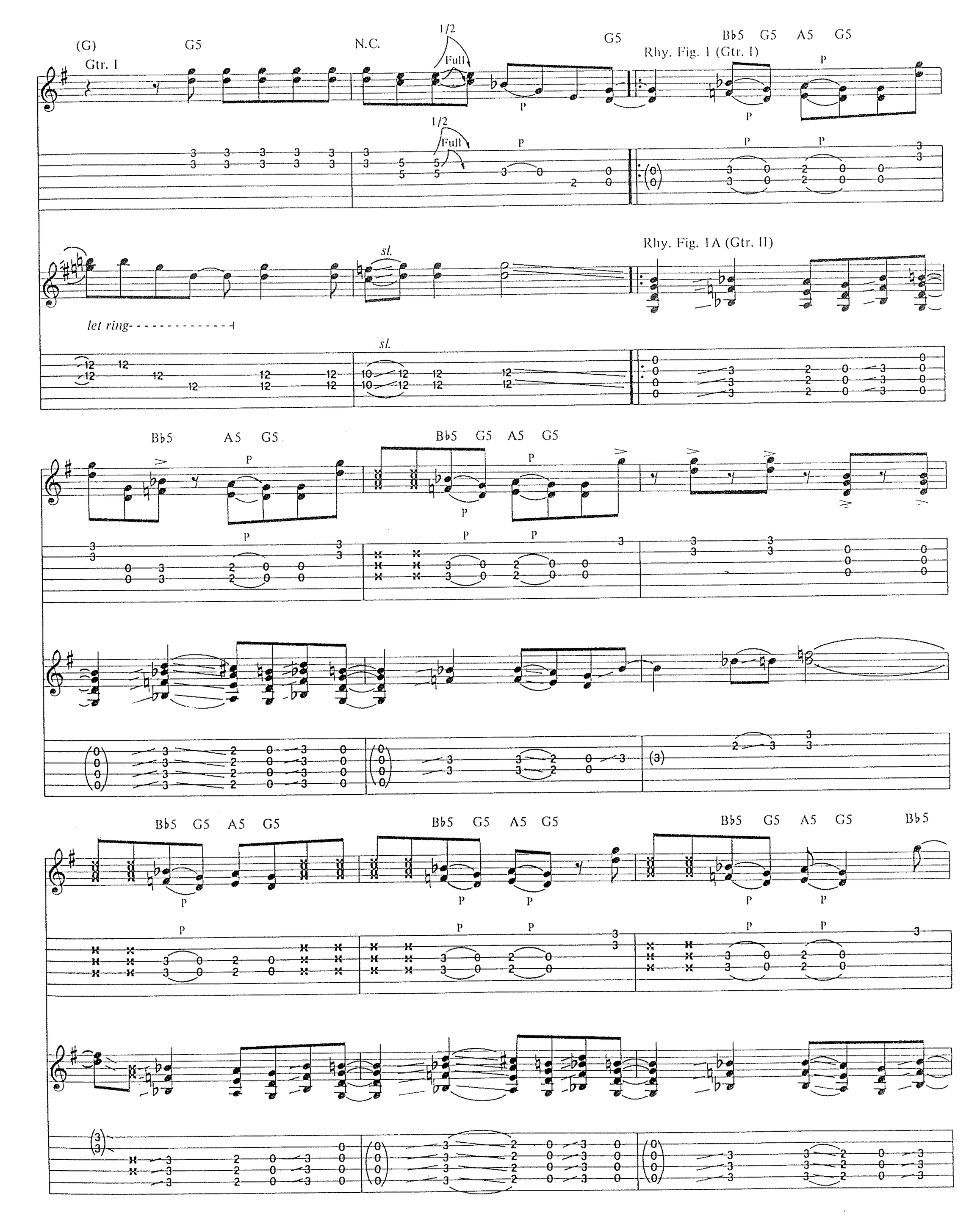

(G)
Gtr. I
G5
N.C.
1/2
Full
G5
Rhy. Fig. 1 (Gtr. I)
Bb5 G5 A5 G5
let ring
sl.
Rhy. Fig. 1A (Gtr. II)
Bb5 A5 G5
Bb5 G5 A5 G5
Bb5 G5 A5 G5
Bb5 G5 A5 G5
Bb5 G5 A5 G5 Bb5

1st, 2nd Verses
G5

Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M.

1. I can't stop think-in', think - in' 'bout sink - in', sink - in' down in - to my bed.
2. *See additional lyrics*

(end Rhy. Fig. 1)

(cont. in slashes)

(3)

(end Rhy. Fig. 1A)

P.M. P.M. P.M. P.M.

⑥3fr. open 1fr. 2fr. Rhy. Fig. 2 G5
G E F F♯

P.M. P.M. P.M. P.M. P.M.

I call my moth-er, she's just a cunt now. She said I'm sick in the head.

P.M.

(end Rhy. Fig. 2)

⑥1fr.
F G5

w/Rhy. Fig. 2

She said, "You ain't spe - cial, so who you fool - in'? Don't try ta give me a line."

P.M. P.M. P.M.

⑥1fr. F G5 Rhy. Fig. 3 A ⑥open E F5 C G5 P.M. ④3fr. F G5

But I can't stop think-in' 'bout see-in' ya one more time, oh no.

Rhy. Fig. 3A

let ring

A5 ⑥open E F5 C G5

But I al - read - y left you and you're bet - ter off left be - hind.

Bb5 G5(type 2) A5 G5(type 2) Bb5 G5 (end Rhy. Fig. 3)

It's a (end Rhy. Fig. 3A)

Rhy. Fig. 4 Chorus C G5(type 2) C G5(type 2) C G5(type 2) G5 (end Rhy. Fig. 4)

bad ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind. It's a

w/Rhy. Fig. 4 (2 times)

C G5(type 2) C G5(type 2) C G5(type 2) G5

bad ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind.

G5(type 2) C G5(type 2) C G5(type 2)

(Spoken:) 1. Too bad, you're fucked up.
2. So bad... boy.

let ring- - - let ring- - -

w/Rhy. Fig. 4 (1st 3 bars only)

G5(type 2) C

let ring- - - let ring- - -

1.

G5(type 2) D G5(type 2)

P.M.- - - - -

let ring- - - let ring- - -

2.

D

P.M.

Guitar solo

G5(type 2)

w/Rhy. Fig. 1

Bb5 G5 A5 G5 Bb5 A5 G5

let ring-

Bb5 G5 A5 G5 Bb5 G5 A5 G5 Bb5 G5 A5 G5

let ring- *let ring-* *let ring-* *let ring-* *let ring-*

Bb5 G5 A5 G5 Bb5 G5 A5 G5

3

rake- *rake-* *let ring-* *let ring-*

w/Rhy. Fig. 4

C G5(type 2) C G5(type 2) C G5(type 2)

G5 w/Rhy. Fig. 4 (1st 3 bars only) C G5(type 2) C G5(type 2) C

G5(type 2) Gtr. II D

It's a...

8va loco 8va

*TAB numbers are imaginary fret numbers past the fingerboard.

Harmonica solo
w/Rhy. Figs. 1 & 1A
G5 B♭ G5 A5 G5 B♭5 G5 A5 G5 B♭5 G5 A5 G5

1. 2.

It's a... Heads_ up. It's a

Chorus
w/Rhy. Figs. 1 & 1A
G5 B♭5 G5 A5 G5 B♭5 A5 G5 B♭5 G5 A5 G5

bad - ob - ses - sion, it's al - ways mes - sin', it's al - ways mes - sin' my mind.

B♭5 G5 A5 G5 B♭5 G5 A5 G5

Now it's a bad ob - ses - sion, it's al - ways mes - sin',

B♭5 G5 A5 G5 w/Rhy. Figs. 3 & 3A A ⑥open E

it's al - ways mes - sin' my mind. But I can't stop think - in' 'bout

F5 C G5

do - in' it one more time. Oh, no. See, I al -

A ⑥open E F5 C5 G5 B♭5 G5(type 2) A5 G5(type 2) B♭5 G5(type 2)

read - y left you and you're bet - ter off left be - hind. Oh no,

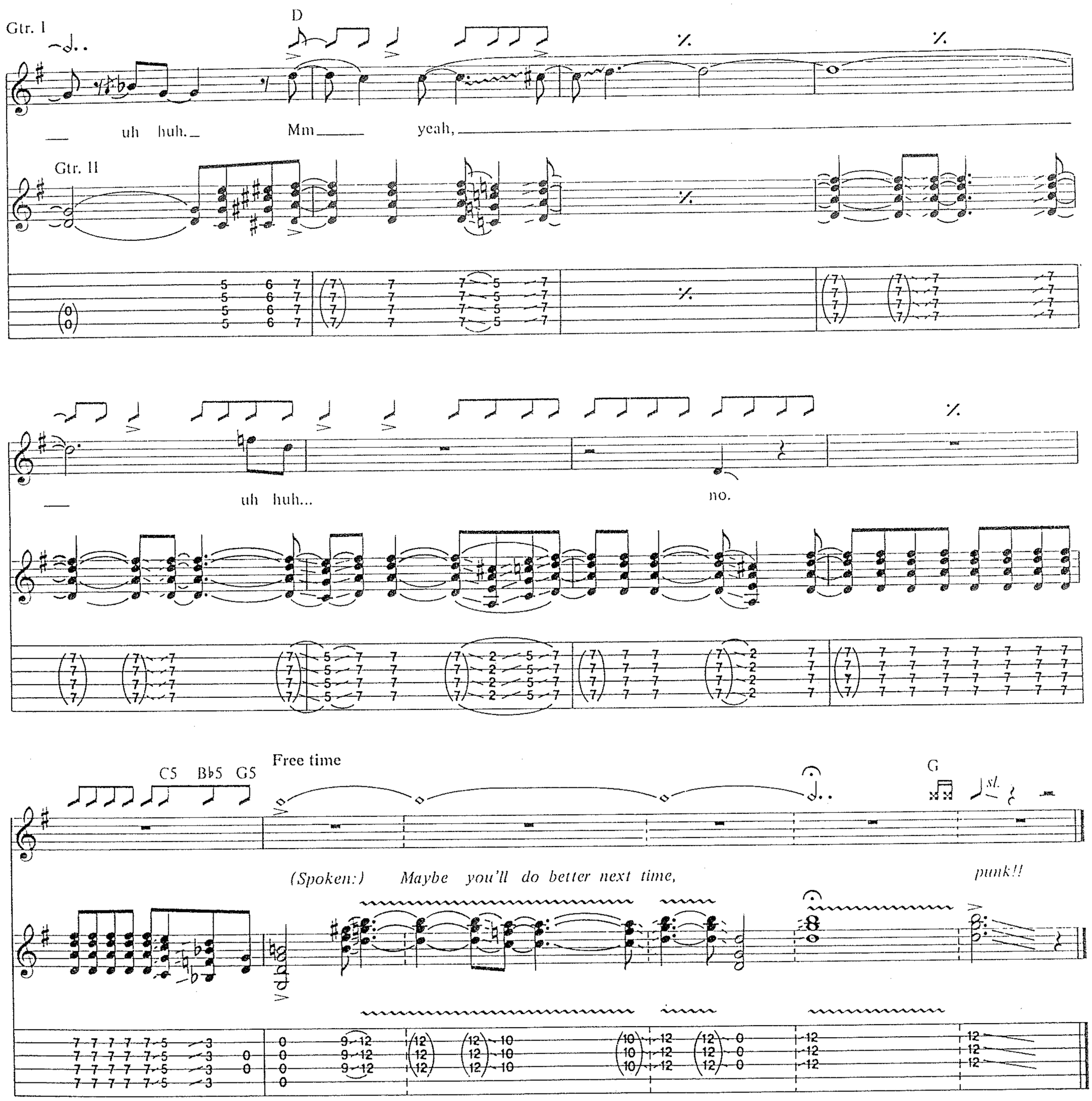
w/Rhy. Figs. 3 & 3A (1st 7 bars only)

A ⑥open E F5 C G5

oh no. It's a bad ob - ses - sion and you're al - ways mes - sin' my mind.

A ⑥open E F5 C5 G5 B♭5 G5 (type 2) A5 G5 (type 2) B♭5 G5 (type 2)

See I al - read - y left you and you're bet - ter off left be - hind. Uh huh,

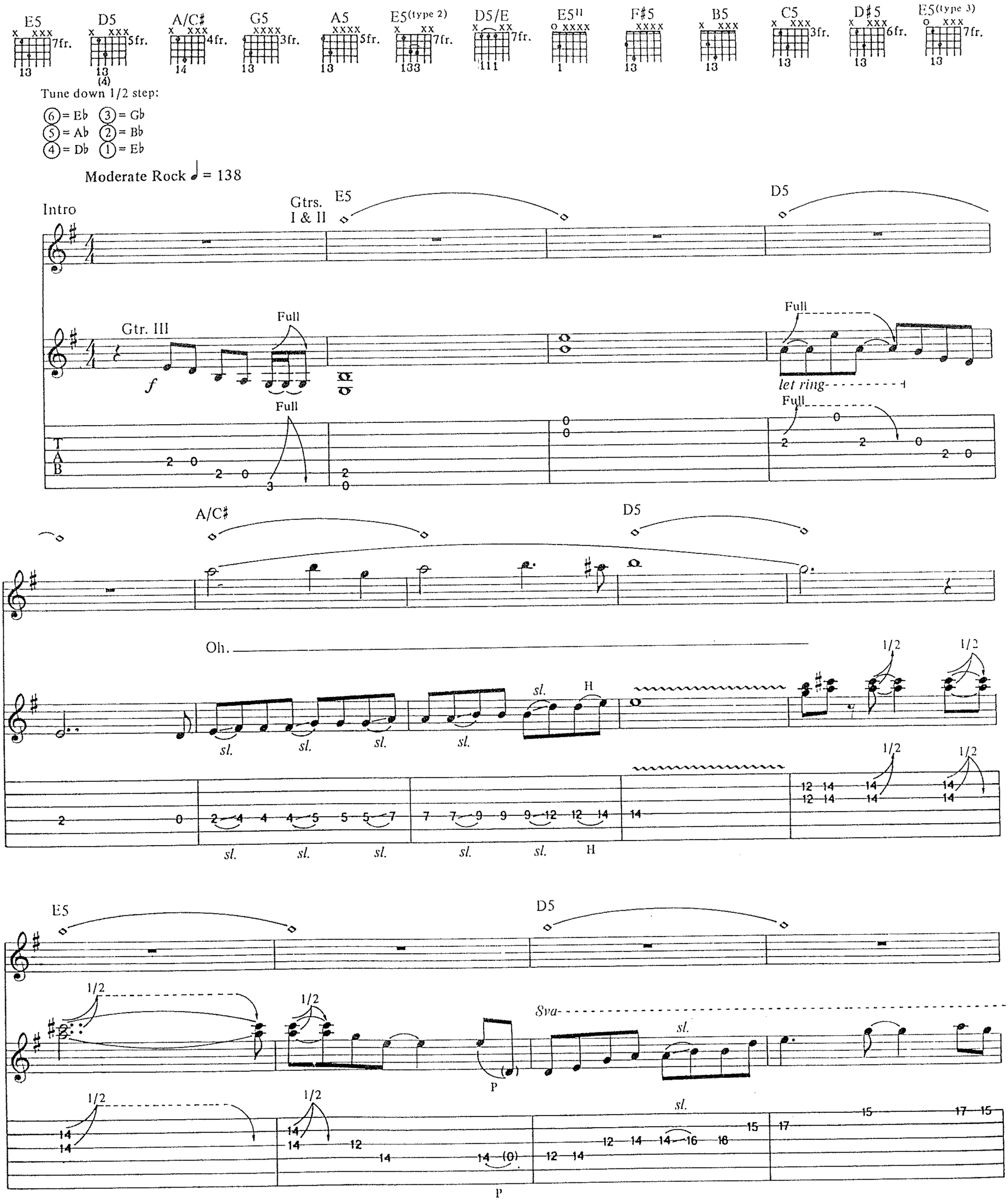


Additional Lyrics

2. I used to be wasted, always tried to take it,
Take it down into my vein.
I call the doctor, he's just another,
He said I'm sick in the brain.
He said, "You ain't special, so who you foolin'?
Don't try ta give me a line."
But I can't stop thinking 'bout doin' it one more time. (Oh no.)
But I already left you and you're better off left behind. (Oh yeah.) *(To Chorus)*

BACK OFF BITCH

Words and Music by
Paul Huge, W. Axl Rose,
Chris Weber and Slash



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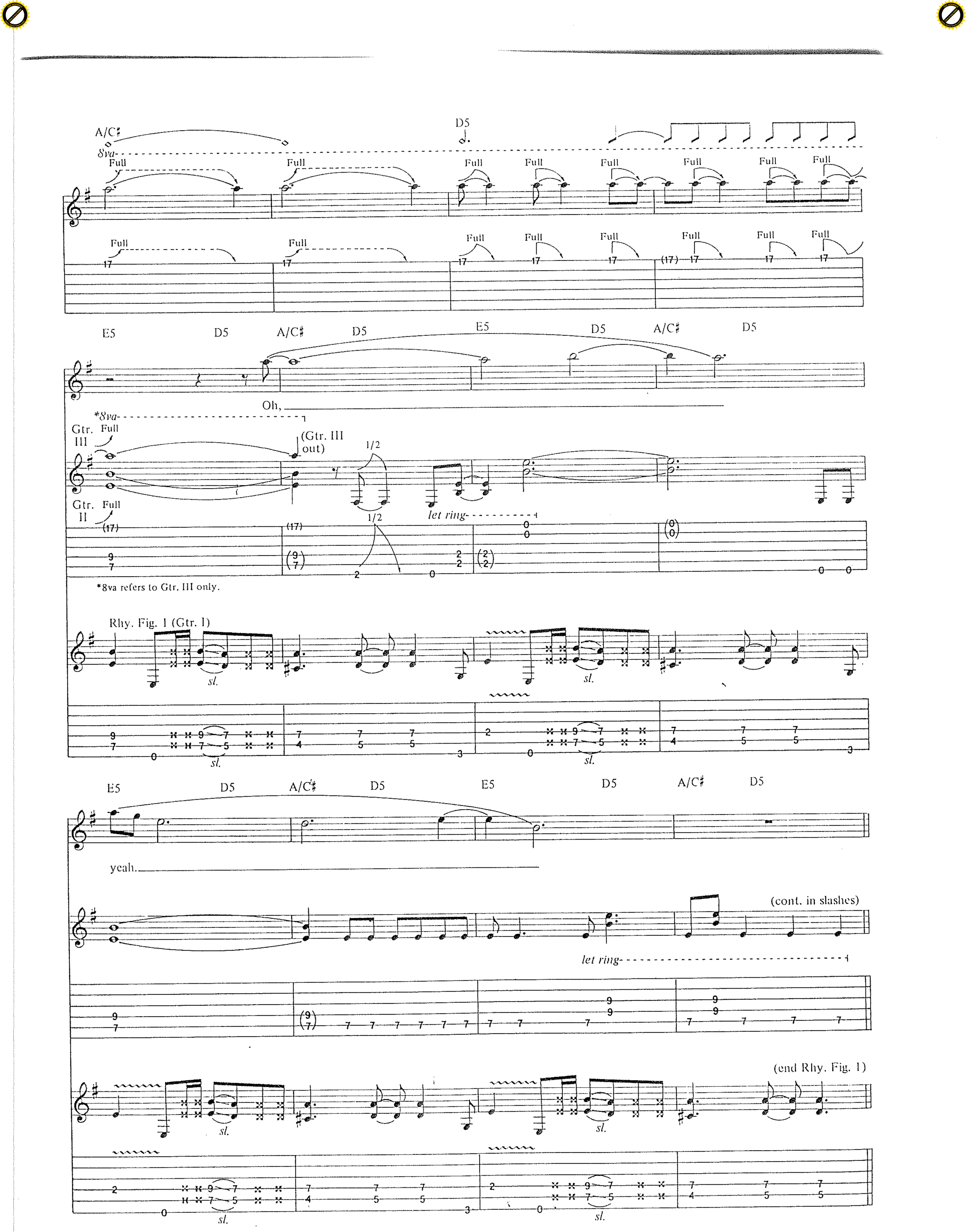

A/C♯
D5
8va
Full
E5
D5
A/C♯
D5
E5
D5
A/C♯
D5
Oh,
*8va
Gtr. III
Full
(Gtr. III out)
1/2
Gtr. II
let ring
*8va refers to Gtr. III only.
Rhy. Fig. 1 (Gtr. I)
sl.
yeah.
(cont. in slashes)
let ring
(end Rhy. Fig. 1)

E5 D5 A/C♯ D5

Gtr. II

Oh ba - by, pret - ty ba - by.

Rhy. Fig. 2 (Gtr. I) (end Rhy. Fig. 2)

w/Rhy. Fig. 2 w/Fill 1

E5 D5 A/C♯ D5

Oh hon - ey, you let me down hon- ey.

1st Verse

mf

E5 D5 A/C♯ D5

I ain't play - in' child-hood games no more. I said it's time for me to e-ven the score.

Rhy. Fig. 3 (Gtr. I)

mf P.M. P.M. P.M. P.M. *sl.*

E5 D5 A/C♯ D5 E5

So stake your claim, your claim to fame, but ba - by call an - oth - er name.

(end Rhy. Fig. 3)

P.M. P.M. P.M. *sl.*

Fill 1 (Gtr. III)

1/2 Full

vol. swell *grad. bend*

1/2 Full

D5 A/C♯ D5

sl.

When you feel the fi - re, wo - o - o - oh, and taste the flame,-

P.M. P.M.

sl.

(end Rhy. Fig. 4)

Rhy. Fig. 4 (Gtr. II)

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 A/C♯ D5 A/C♯ D5

f

yeah.

(end Rhy. Fig. 4A)

Rhy. Fig. 4A (Gtr. I)

f

sl. P

Chorus w/Rhy. Fig. 4 (2 times)

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 A/C♯ D5 A/C♯ D5

Back off,- back off bitch.- Down in the gut - tar, dy - in' in the ditch. You bet - ter

(end Rhy. Fig. 4B)

Rhy. Fig. 4B (Gtr. I)

sl. P

w/Rhy. Fig. 4B (1st 3 bars only)

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ w/Rhy. Fill 1 (Gtr. I) D5 A/C♯ D5 A/C♯ D5

back off,_ back off bitch._ Face of an an - gel with the love____ of a witch._

Rhy. Fig. 4C (Gtr. III) (end Rhy. Fig. 4C)

sl. H

2nd time Gtr. II substitute Rhy. Fig. 5A

G5 A5 G5 ⑥open E E5(type 2) D5/E E5(type 2) D5/E E5(type 2)

Back off,_____ back off_ bitch.

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

Full semi-harm Full P.M.- - - - -┤ P.M.- - - - -┤ P.M.- - - - -┤ P.M.- - - - -┤

w/Rhy. Fig. 5

Rhy. Fig. 5A (Gtr. II) G5 A5 ⑥open E E5(type 2) (end Rhy. Fig. 5A)

sl.

Back off,_____ back off_ bitch.

Rhy. Fill 1 (Gtr. I)

D5 A/C♯ D5

P

P

Gtrs. I & II — E5[11] — G5 — A5 — D5

Woh, wo - o - o - oh, wo - o - o - oh, woh,

Gtr. III — 1/2

To Coda — E5[11] — G5 — A5 — D5

woh. Wo - o - o - o - o - oh, woh.

Full — P — 1/2 — Full

Rhy. Fig. 6 (Gtr. II) — 2nd Verse w/Rhy. Fig. 3 — E5 — D5 — A/C♯ — D5

mf

Mak - in' love cheap heart - break - er, bro - ken backed, nas - ty ball - break - er, stay

(Gtr. III out)

mf

(end Rhy. Fig. 6)

E5 — D5 — A/C♯ — D5

out of my bed, out - ta my head. If it's lov - in' you. I'm bet - ter off

w/Rhy. Figs. 4 & 4A

D.S. al Coda

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 A/C♯ D5 A/C♯ D5

dead, ow!

Gtrs. I & II
Coda
D5
Rhy. Fig. 7 (Gtrs. I&II)
Guitar solo
F♯5
A5
F♯5
woh.
Gtr. III
1/2
Full
H
both notes vib.
let ring
*Catch 2nd stg. in 1st stg. bend, then release both.
A5
B5
P
sl.
D5
B5
(end Rhy. Fig. 7)
w/Rhy. Fill 2
D5
(Gtr. II)
rake
w/Rhy. Fig. 7 (both gtrs.)
F♯5
A5
F♯5
8va

Rhy. Fill 2 (Gtr. I)
D5
C5 A5 G5

A5
8va
B5
loco
D5

B5
w/Rhy. Fill 3
D5
(Gtr. II)
D♯5
Full
w/Rhy. Fig. 1
E5
1/2
E5[11]
sl.
Full
1/2
sl.
Fdbk.
mf
sl.
mf
Fdbk.
sl.

3rd Verse
w/Rhy. Fig. 2 (2 times)
w/Rhy. Fig. 6
E5
D5
A/C♯
D5

E - mo - tions ripped, gone on a binge,– life lipped, I said you're off the hinge.–

E5
D5
A/C♯
D5

Tell - in' lies of such fame and glo - ry. I don't e - ven wan - na hear your sto - ry.

Rhy. Fill 3 (Gtr. I)
D5
D♯5

Chorus
w/Rhy. Figs. 4 & 4B (both 4 times)

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 A/C♯ D5 A/C♯ D5

Back off,_ back off bitch._ Down in the gut - ter, dy - in' in the ditch. You bet - ter

E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯

back off,___ back off bitch._ Face of an an - gel with the love___

w/Rhy. Fig. 4C (2 times)

D5 A/C♯ D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯

___ of a witch._ Back off,_ back off bitch._ It's such a pit - y that you're

D5 A/C♯ D5 A/C♯ D5 E5 D5 A/C♯ D5 E5 D5 A/C♯ D5E5 D5 A/C♯

such a bitch._ Back off,_ back off bitch._ It's time to burn,

w/Rhy. Fig. 5 (3½ times)
Gtr. I substitute Rhy. Fill 1
Rhy. Fig. 5B (Gtr. II)

D5 A/C♯ D5 A/C♯ D5 G5 A5 ⑥open (type 2) (type 2) (type 2) (end Rhy. Fig. 5B)
E E5 D5/E E5 D5/E E5 D5/E E5(type 2)

burn the witch._ Back off,_____ back off_ bitch.

w/Rhy. Fig. 5B (2½ times)

G5 A5 ⑥open
E E5(type 2) D5/E E5(type 2) D5/E E5(type 2) D5/E E5(type 2)

Back off,_____ back off_ bitch._

G5 A5 ⑥open
E E5(type 2) D5/E E5(type 2) D5/E E5(type 2) D5/E E5(type 2)

Back off,_____1/2_____ back off_ bitch.

Gtr. III

1/2 1/2 P 1/2

12 12 14 14 14 14 14 14 (14) 12 (14) 12 14 14 12 14 14 12 12 14 14

1/2 1/2 P 1/2

G5 A5 Gtrs. I & II E5(type 3)

sl. sl. sl. sl.

Back off, back off- bitch, bitch, bitch, bitch,

1/2 P Full Full Full Full

1/2 P Full Full Full Full

Free time

bitch.

Sva-

(Spoken:) Hey wha'd'ya think he's tryin' to say there, anyway?

Full w/Fdbk.

Full w/Fdbk.

I think it's something each person's s'posed to take in their own special way.
(Fucking bitch!)

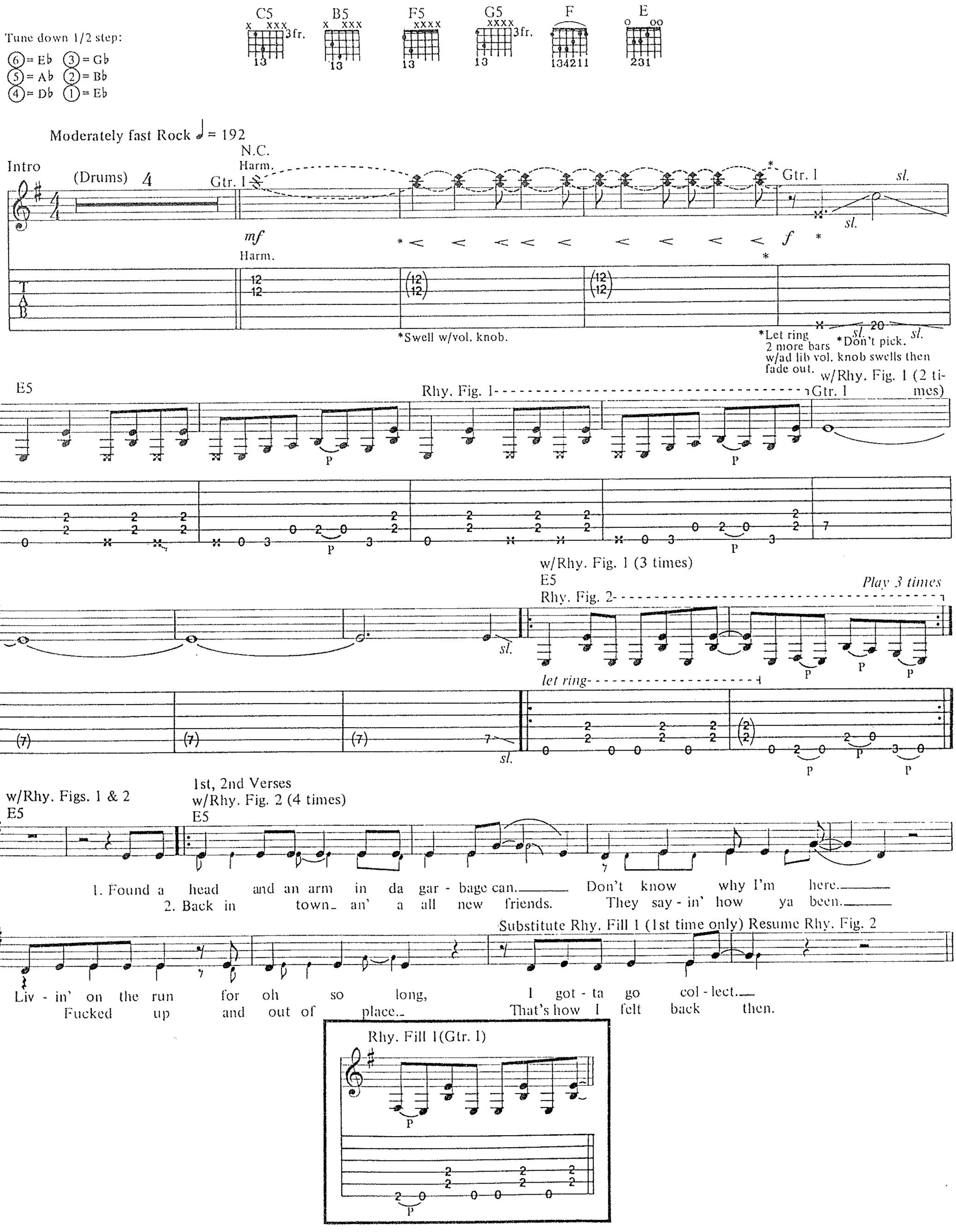
Fuck - ing bitch!

Sva-

loco

DOUBLE TALKIN' JIVE

Words and Music by
Izzy Stradlin'



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Chorus
C5 B5 w/Rhy. Figs. 1 & 2 E5
Gtr. I

Dou - ble talk - in' jive. Get the mon - ey, moth - er - fuck - er, 'cause I ___ got no more pa - tience.

Rhy. Fig. 3 (Gtr. II)

*Don't pick.

C5 B5 2nd time substitute Rhy. Fill 2 (Gtr. I) 1. w/Rhy. Figs. 1 & 2 (4 times) E5
w/Rhy. Fig. 3

Dou - ble talk - in' lies. (I got) (Spoken) no more pa - tience, man.

2. w/Rhy. Figs. 1 & 2 (4 times) E5

4

pa - tience, man.

2

You dig what I'm say - in?

Rhy. Fig. 5 Guitar solo
Gtr. II F5
Gtr. III

⑥1fr. F ⑤3fr. C ④3fr. F G5 F5

Let ring

(end Rhy. Fig. 5)

Rhy. Fig. 5A (Gtr. I)

(end Rhy. Fig. 5A)

Rhy. Fill 2 (Gtr. I)

w/Rhy. Figs. 1 & 2 (both 2 times)
E5

w/Rhy. Figs. 5 & 5A
F5

w/Rhy. Fig. 1 (Gtr. II - 2 times)
& Rhy. Fig. 4 (Gtr. I)
E5

w/Rhy. Figs. 5 & 5A
F5

w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 4
E5

Rhy. Fig. 4 (Gtr. I)

w/Rhy. Figs. 5 & 5A
F5
H sl. sl. sl. sl. sl. sl. 8va
⑥1fr. F ⑤3fr. C ④3fr. F G5 F5

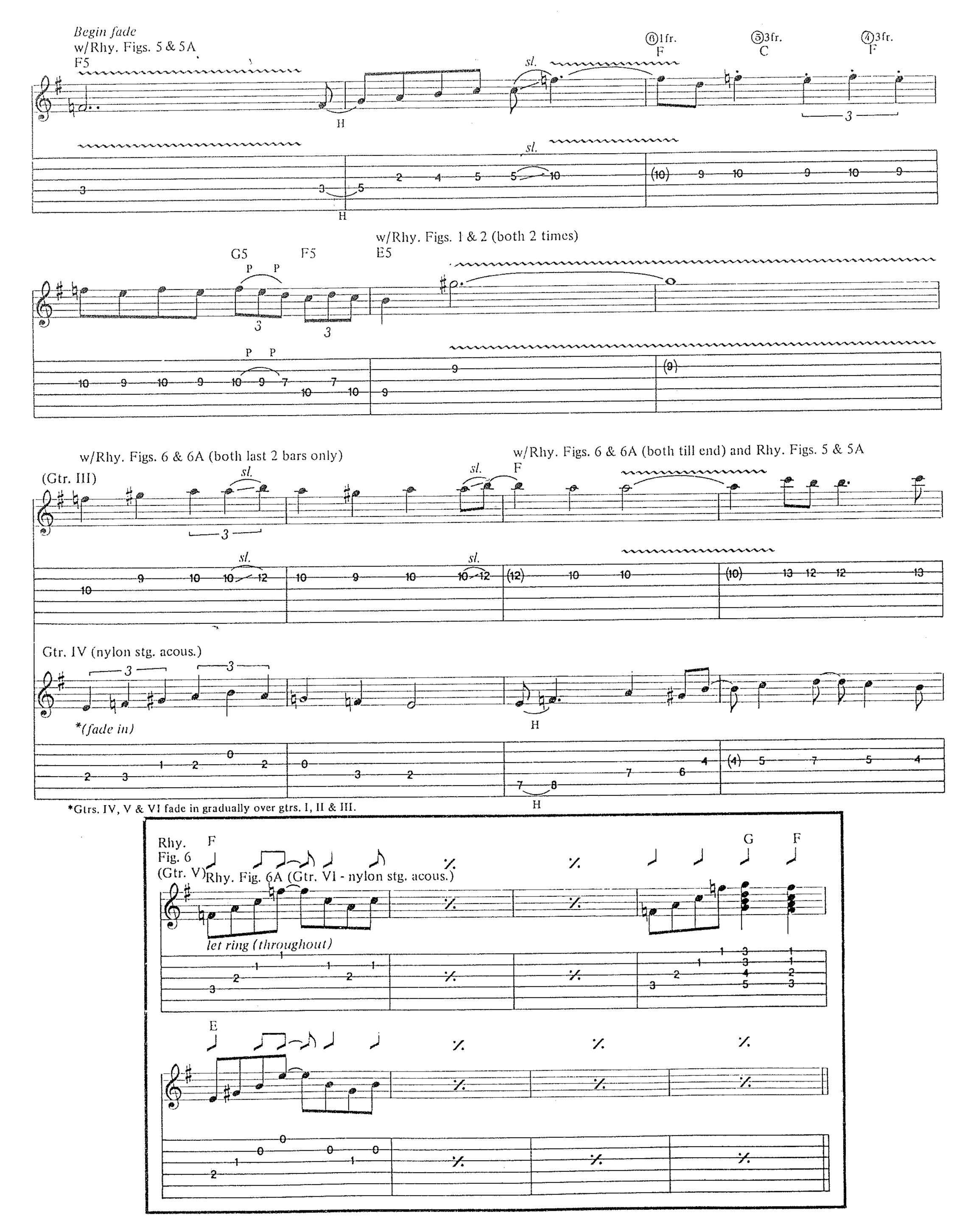
E5 w/Rhy. Figs. 1 & 2 (both 2 times)
8va
Full 1/2 Full

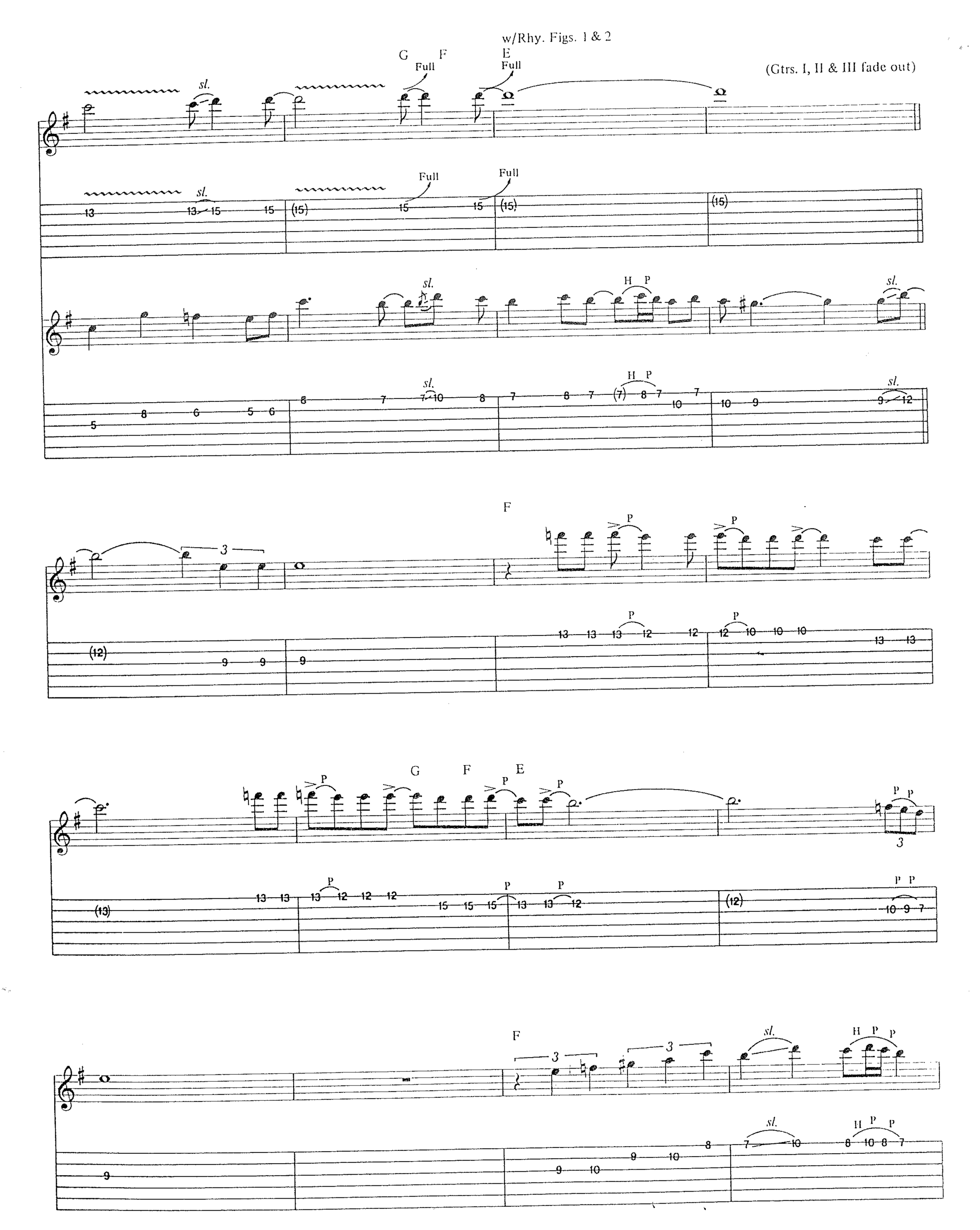
w/Rhy. Figs. 5 & 5A
F5
8va
⑥1fr. F ⑤3fr. C ④3fr. F G5 F5
P 1/2

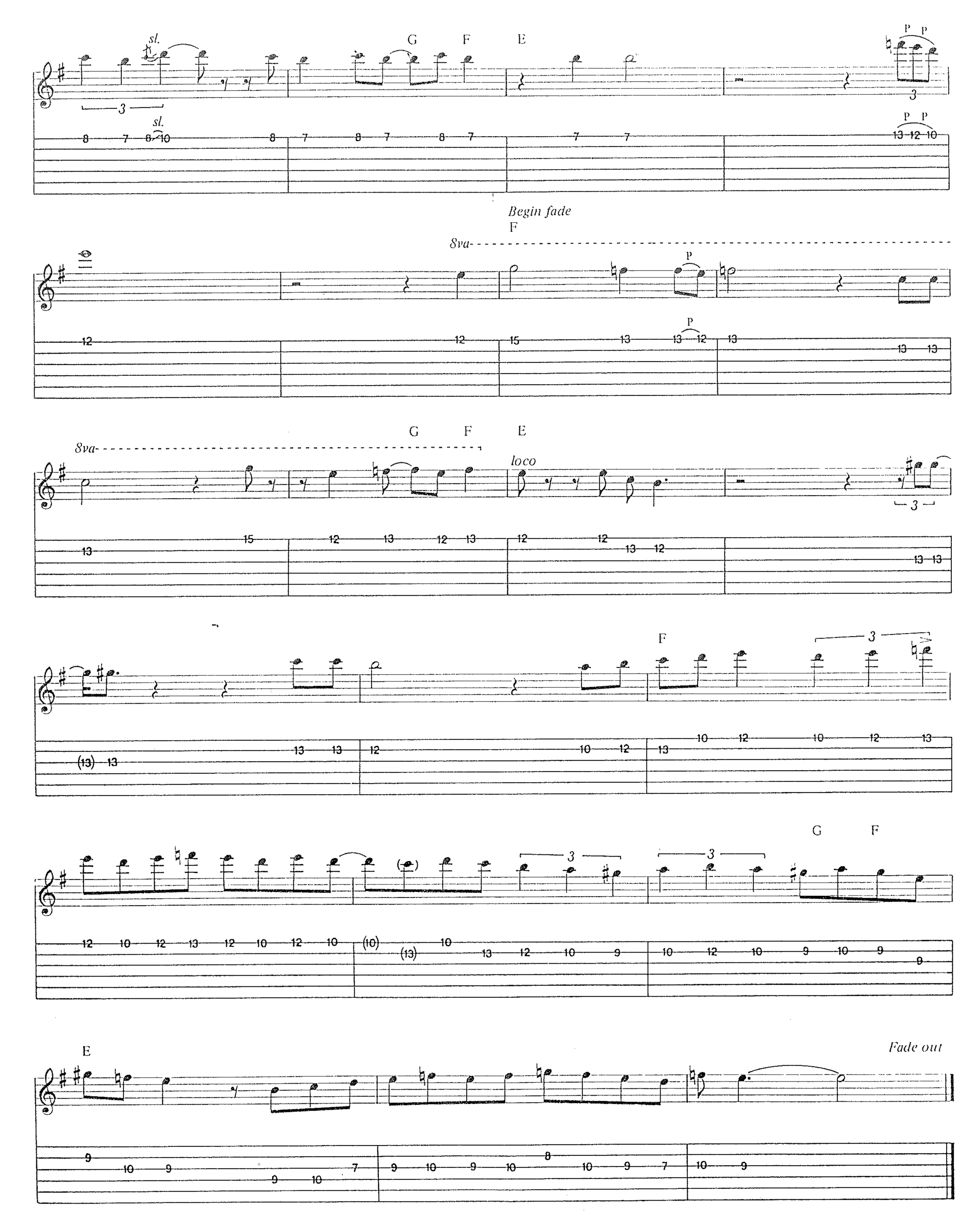
w/Rhy. Figs. 1 & 2 (both 2 times)
E5
8va loco
P 3

w/Rhy. Figs. 5 & 5A
F5
Full 3 grad. release
⑥1fr. F ⑤3fr. C ④3fr. F G5 F5
P

w/Rhy. Figs. 1 & 2 (both 2 times)
E5
3 P H

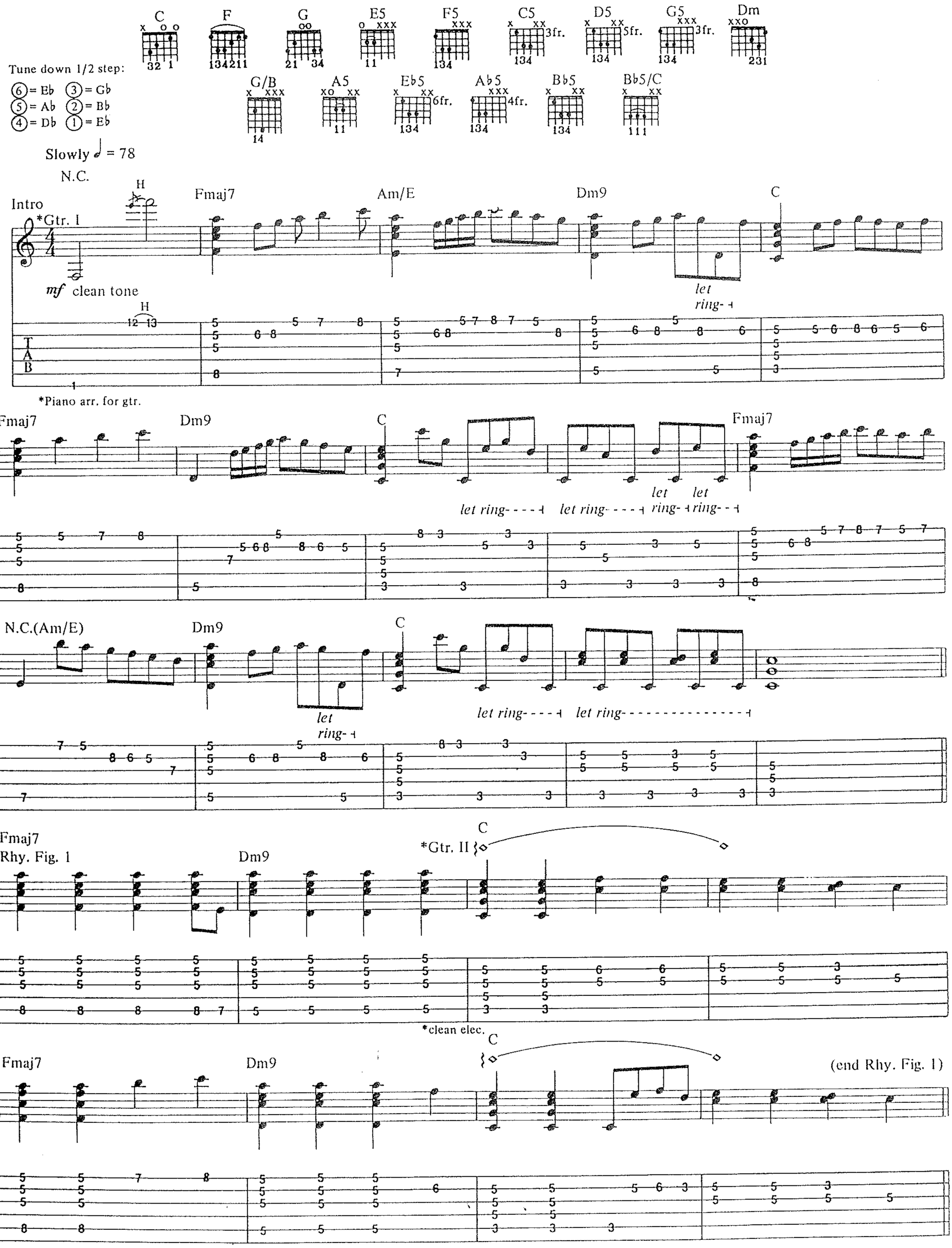

Begin fade
w/Rhy. Figs. 5 & 5A
F5
⑥1fr.
F
⑤3fr.
C
④3fr.
F
sl.
H
w/Rhy. Figs. 1 & 2 (both 2 times)
G5
F5
E5
P P
w/Rhy. Figs. 6 & 6A (both last 2 bars only)
(Gtr. III)
w/Rhy. Figs. 6 & 6A (both till end) and Rhy. Figs. 5 & 5A
Gtr. IV (nylon stg. acous.)
*(fade in)
*Gtrs. IV, V & VI fade in gradually over gtrs. I, II & III.
Rhy. Fig. 6
(Gtr. V)
Rhy. Fig. 6A (Gtr. VI - nylon stg. acous.)
let ring (throughout)
G
E


w/Rhy. Figs. 1 & 2
(Gtrs. I, II & III fade out)
G F E
Full
sl.
H P
F
P
G F E


sl.
G
F
E
P P
Begin fade
F
Sva
P
8va
G
F
E
loco
F
G
F
E
Fade out

NOVEMBER RAIN

Words and Music by
W. Axl Rose



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w/Rhy. Fig. 1
Fmaj7 Dm9 C Csus4 C

When I look in - to your eyes, I can see a love re - strained.
(Ah.

Gtr. II

let ring

Fmaj7 Dm9 C Csus4 C

But, dar - lin', when I hold you, don't you know I feel the same?
Ah.)

Yeah.

let ring

Dm G C

Noth - in' lasts for - ev - er, and we both know hearts can change.

let ring

Gtr. III (acous.)

let ring *let ring* *let ring*

Dm G C

And it's hard to hold a can - dle in the cold No - vem - ber rain.

let ring- let ring- let ring- let ring-

Fmaj7 3 Dm

We've been through this such a long, long time just try - in' to kill the pain.

let ring-

C Csus4 C Fmaj7

Oh yeah. But lov - ers al - ways come and lov - ers al - ways go an

(Ah.

let ring *let ring* *let ring*

let ring *let ring* *let ring* *let ring*

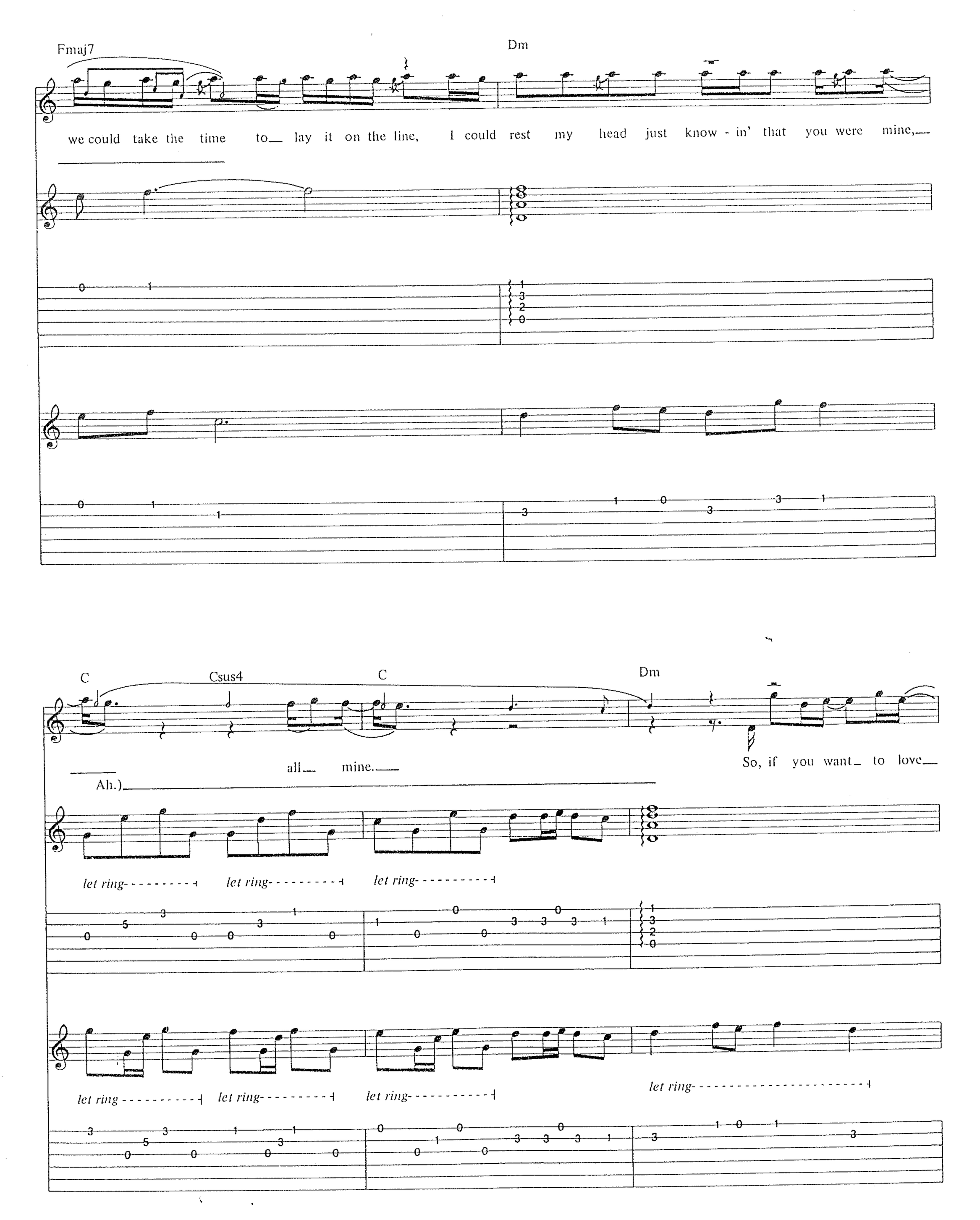
Dm C Csus4 C

no one's real - ly sure who's let - tin' it go to - day, walk - ing a - way. If

Ah.

let ring *let ring* *let ring* *let ring*

let ring *let ring* *let ring*


Fmaj7
Dm
we could take the time to lay it on the line, I could rest my head just know - in' that you were mine,
C
Csus4
C
Dm
all mine.
So, if you want to love
Ah.)
let ring
let ring
let ring
let ring
let ring
let ring
let ring

G C Dm

_____ me, then, dar - lin', don't_ re - frain._ Or I'll just end_ up walk-

let ring- - - -

let ring- *let ring- - - - -* *let ring- - - - -* *let ring- - - - -* *let ring- - - - - - - - - - - - - - - - -*

G C

in' in the cold No - vem - ber rain._ Do you need_

(cont. in slashes)

let ring- - - - - - - -

let ring- - - - *let ring- - - - - - - - -* *let ring- - - - - - - - -* *let ring- - - - - - - -*

Gtr. F II — G — w/Rhy. Fig. 2 (3 times) F — G

___ some time on your own?___ Do you need_ some time all a - lone?____ Ooh,_ ev - 'ry-bod-y

Rhy. Fig. 2 (Gtr. III)

F — G — F — G (cont. in notation)

needs some time on their own.____ Ooh,___ don't you know you need some time all a - lone?____

*Gtr. IV — E5 — F5 — C5 — E5 — F5

f

I know it's hard_ to keep_ an o - pen heart_ whene-ven friends_ seem out_ to harm_

Gtr. II

let ring- - - - -

*Elec. w/dist. — w/Fill 1 — D5 — E5 — F5 — C5

___ you. But if you_ could heal___ a bro - ken heart,_

let ring- - - - - *let ring*- - - - - - - *let ring*- - - - - - - - - - - - - - -

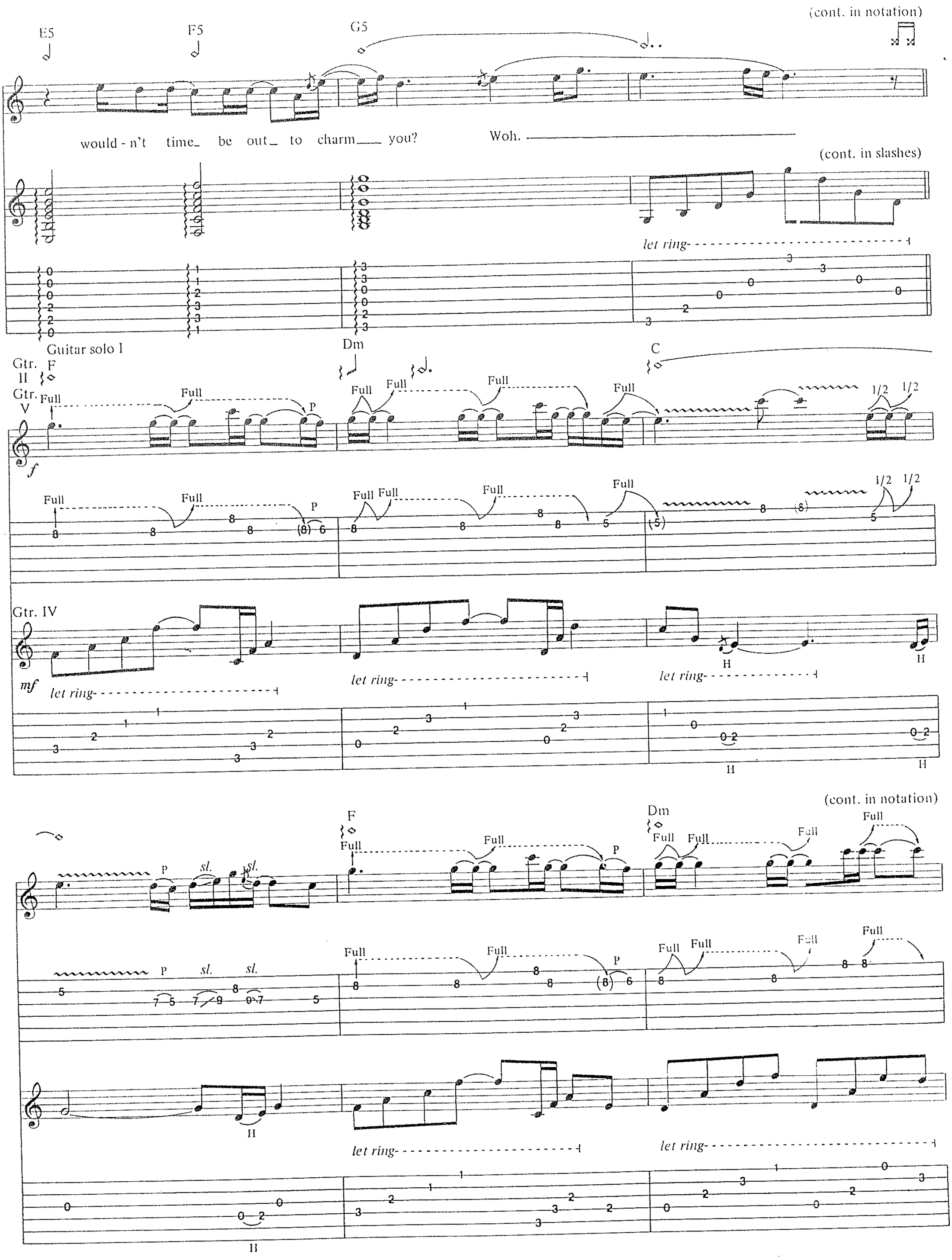
Fill 1

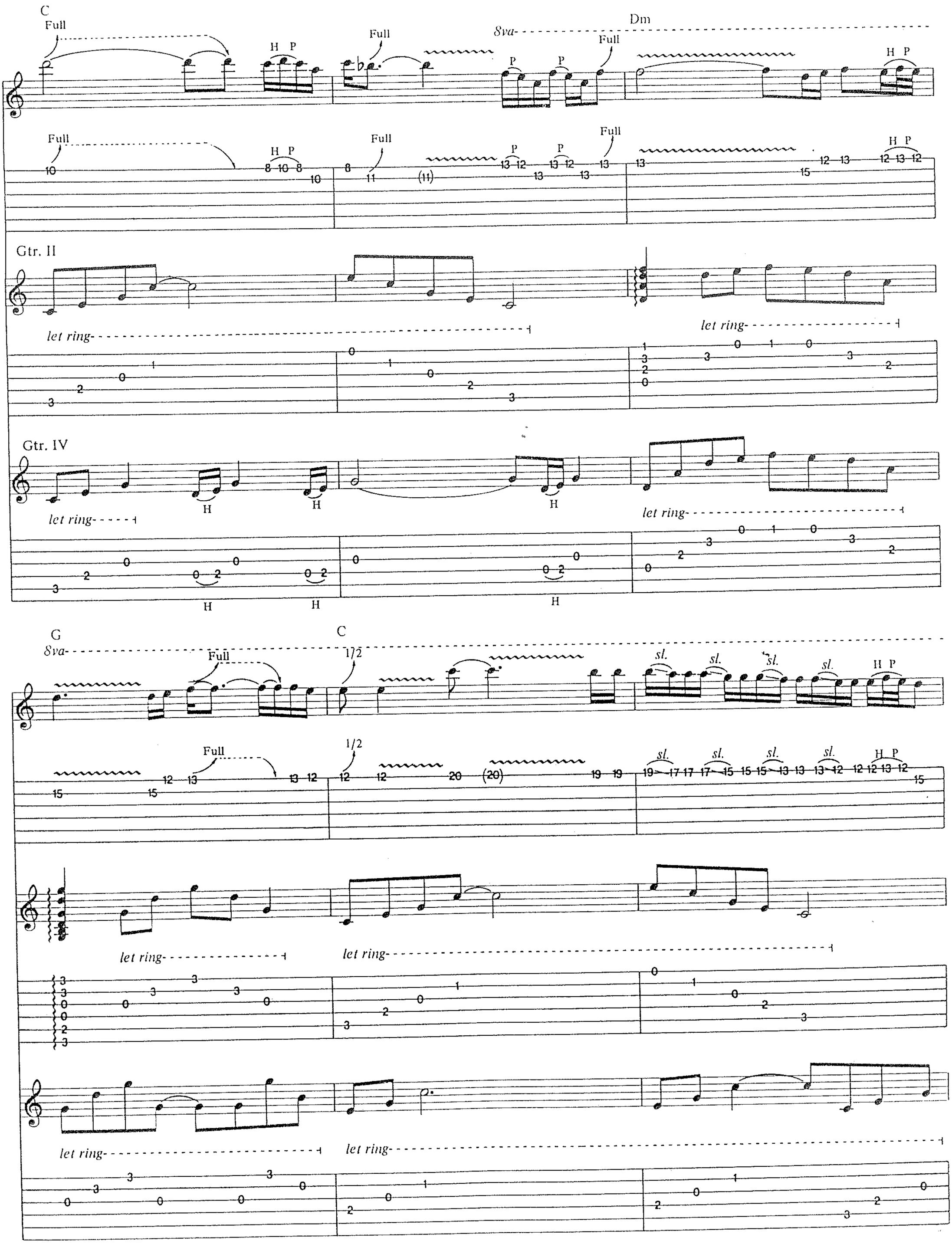
Gtr. V

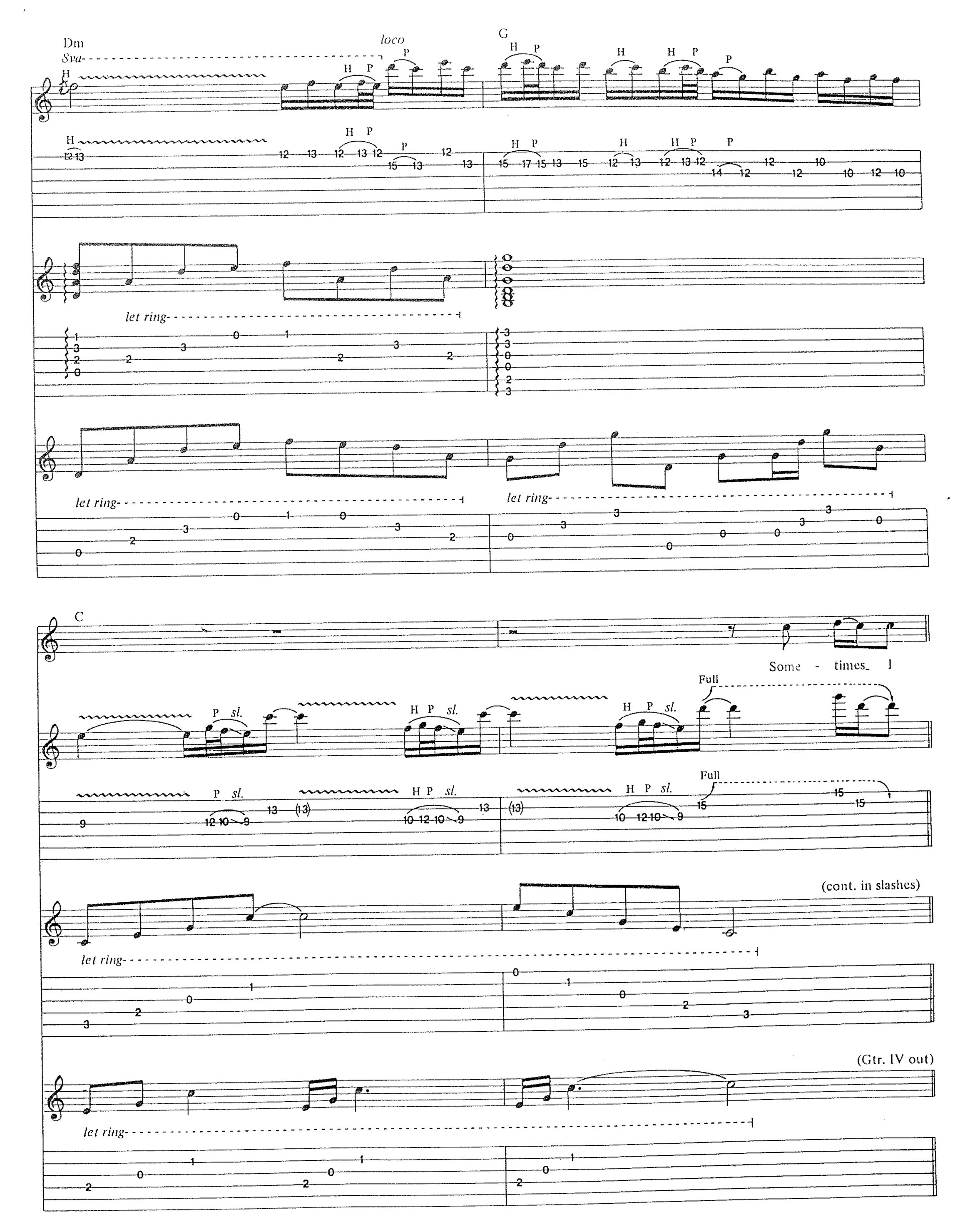
1/2 — 1/2 — *sl.* — 1/2

1/2 — 1/2 — *sl.* — 1/2

3 5 5 3 4 (4) 5 4 (4) 2 0


(cont. in notation)
E5
F5
G5
would - n't time be out to charm you?
Woh.
(cont. in slashes)
let ring
Guitar solo I
Gtr. II
Gtr. V
F
Dm
C
Full
P
1/2
Gtr. IV
mf
let ring
H
(cont. in notation)
sl.


C
Full
H P
Full
8va
Dm
Full
P
P
Full
H P
Full
H P
Full
P
P
Full
H P
Gtr. II
let ring
let ring
Gtr. IV
let ring
H
H
H
let ring
H
H
H
G
8va
Full
C
1/2
sl.
sl.
sl.
sl.
H P
Full
1/2
sl.
sl.
sl.
sl.
H P
let ring
let ring
let ring
let ring


Dm
Sva
loco
G
let ring
let ring
let ring
let ring
C
Some - times_ I
Full
Full
(cont. in slashes)
let ring
(Gtr. IV out)
let ring

Gtr. II

need some time on my own. Some - times I need some time all a - lone.

(Gtr. V)

Full

H P

H

Full

H P

H

Ooh, ev- 'ry - bod - y needs some time on their own. Ooh, don't you know you

need some time all a - lone?

(Gtr. II out)

Guitar solo II

Fmaj7 Dm C Csus4 C

8va

(Gtr. V)

Full

1/2

Gtr. III

let ring let ring let ring let ring

w/Fill 2
Fmaj7 Dm C Csus4 C (cont. in Fill 3)

8va

1/2 Full P P Full H P P H P Full

let ring let ring let ring

w/Fill 3
Fmaj7 Dm C Csus4

And when your fears sub - side and shad - ows still re - main, oh yeah,
(Ah.

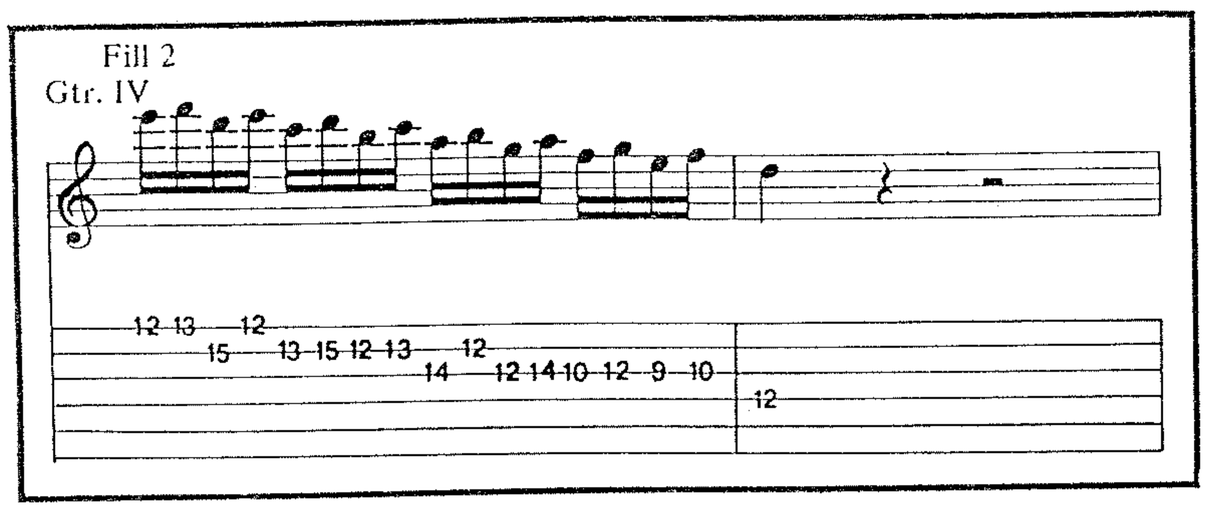
Gtr. II

let ring

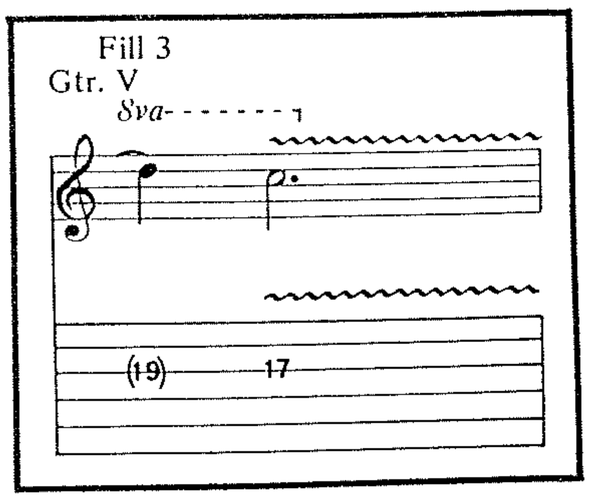
(Gtr. III)

let ring let ring

Fill 2
Gtr. IV



Fill 3
Gtr. V



C Fmaj7 Dm

I know that you can love me when there's no one left to blame.

(1)

let ring

let ring

C Csus4 C Dm

Ah.)

So, nev - er mind the dark -

let ring

let ring let ring let ring let ring

G C

ness. We still can find a way.

let ring- let ring- let ring-

Dm G C5 G/B

Gtr. IV

f

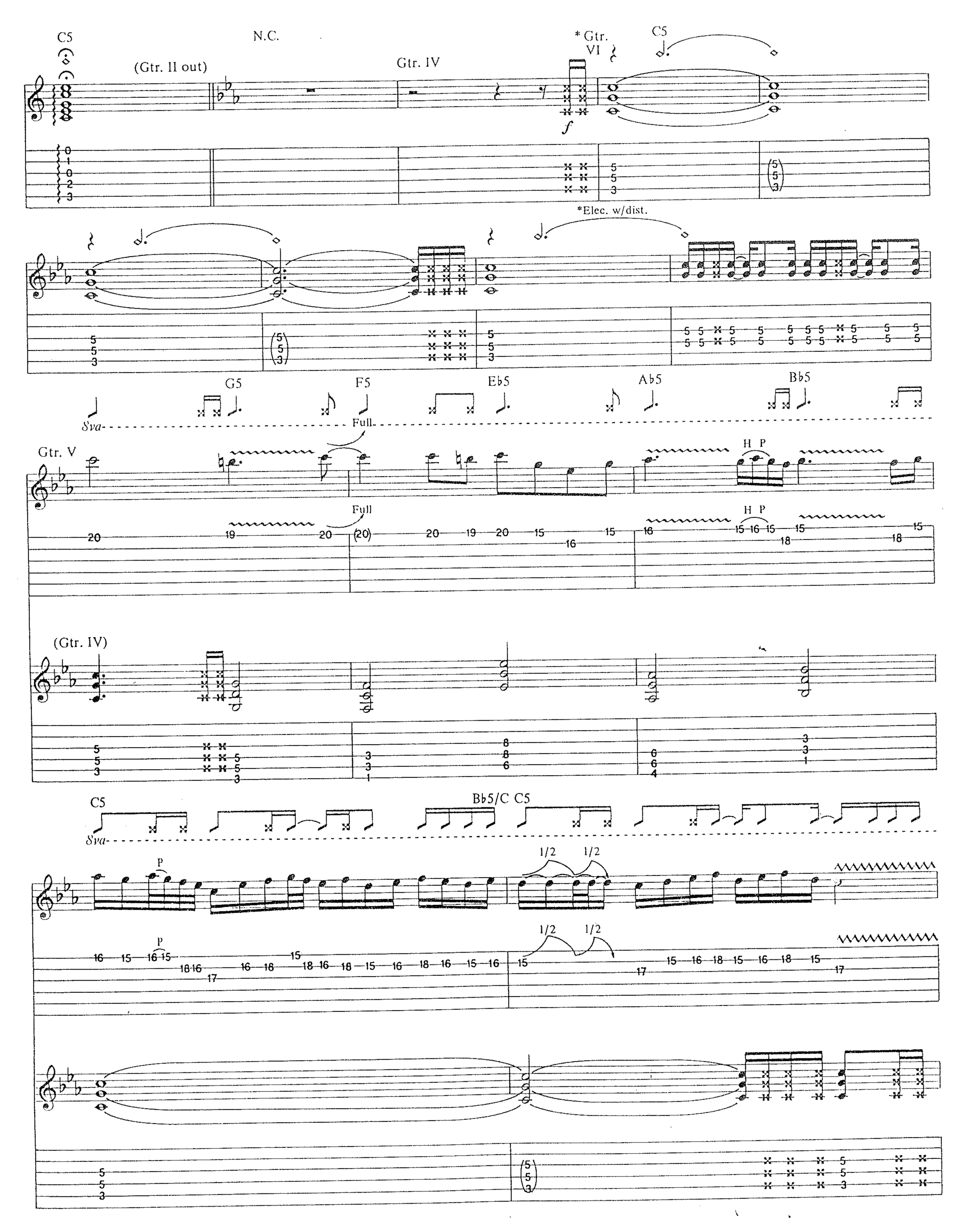
Noth - in' lasts for - ev - er, e - ven cold No - vem - ber rain.

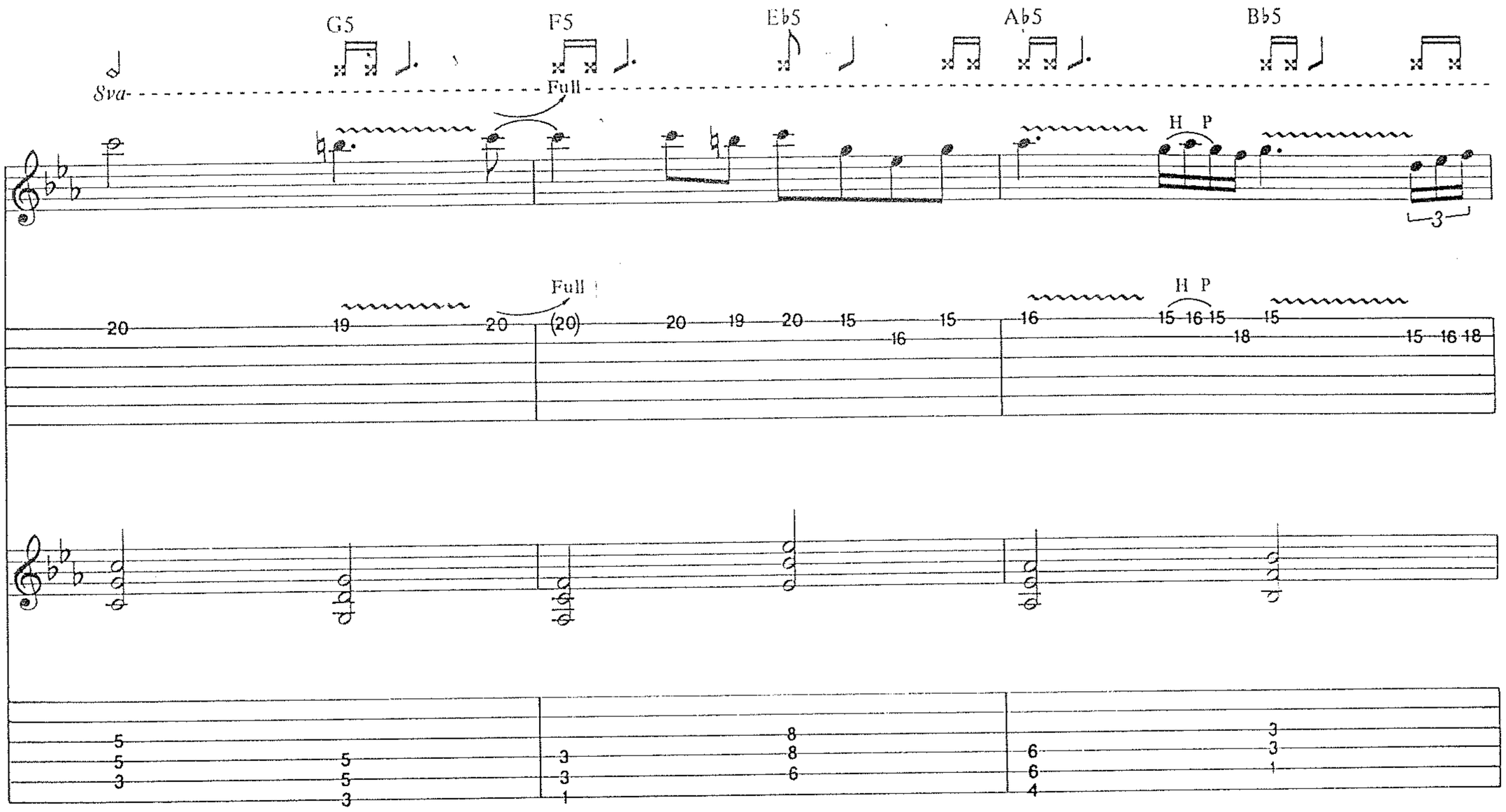
let ring-

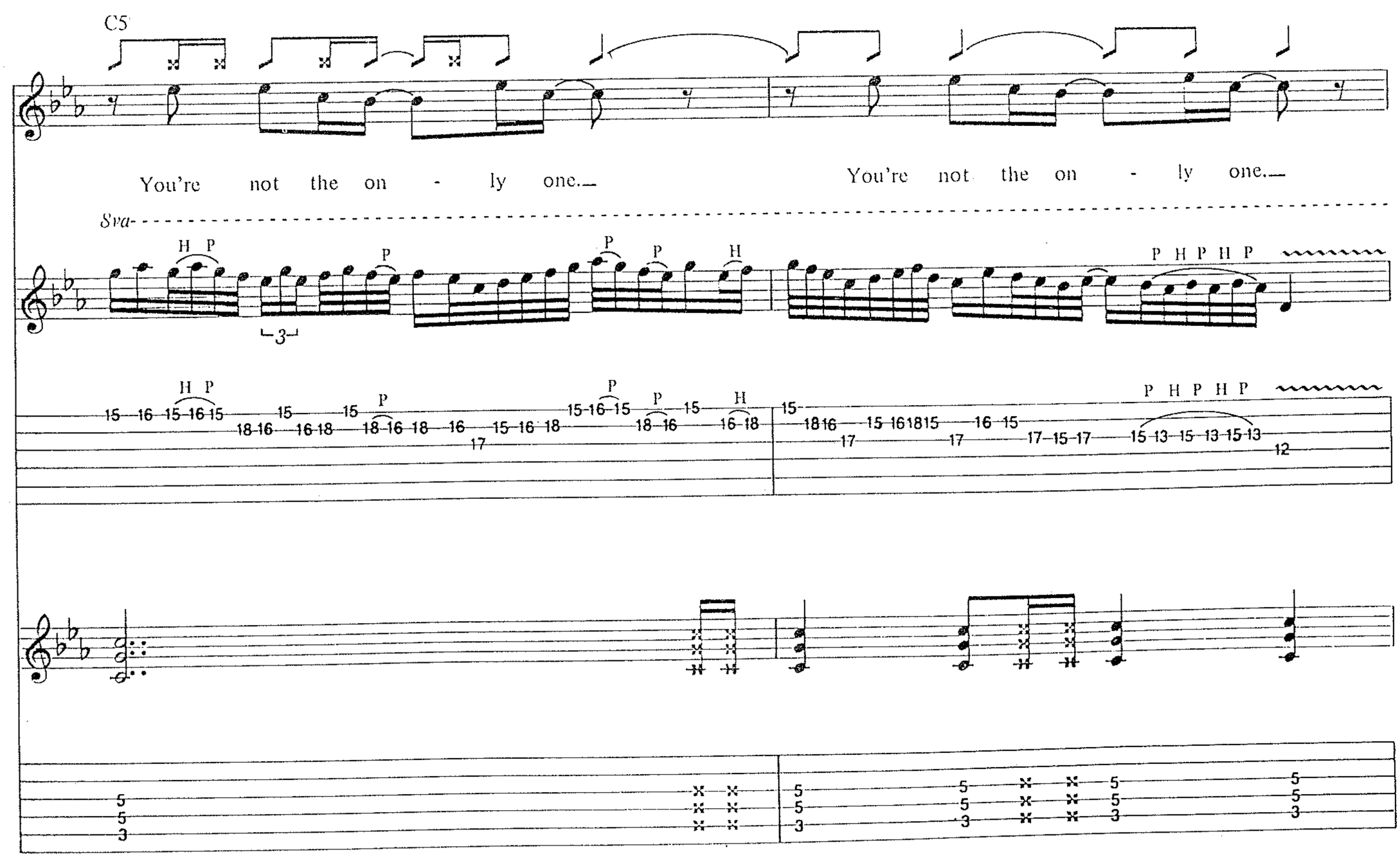
(Gtr. III out)

A5 G5 F5 G5 C5 G/B A5 G F5 G5

(Gtr. II)


C5
N.C.
(Gtr. II out)
Gtr. IV
* Gtr. VI
C5
f
*Elec. w/dist.
G5
F5
Eb5
Ab5
Bb5
Sva
Full
Gtr. V
H P
Full
H P
(Gtr. IV)
C5
Bb5/C C5
Sva
P
1/2
1/2
P
1/2
1/2


G5
F5
E♭5
A♭5
B♭5
Sva-
Full
H P
3
Full
H P


C5
You're not the on - ly one.
You're not the on - ly one.
Sva-
H P
P
P
P
H
3
P H P H P
H P
P
P
H
P H P H P

G5 F5 E♭5

Don't ya think that you need some - bod - y? Don't ya think that you need some - one?

8va Full 1/2

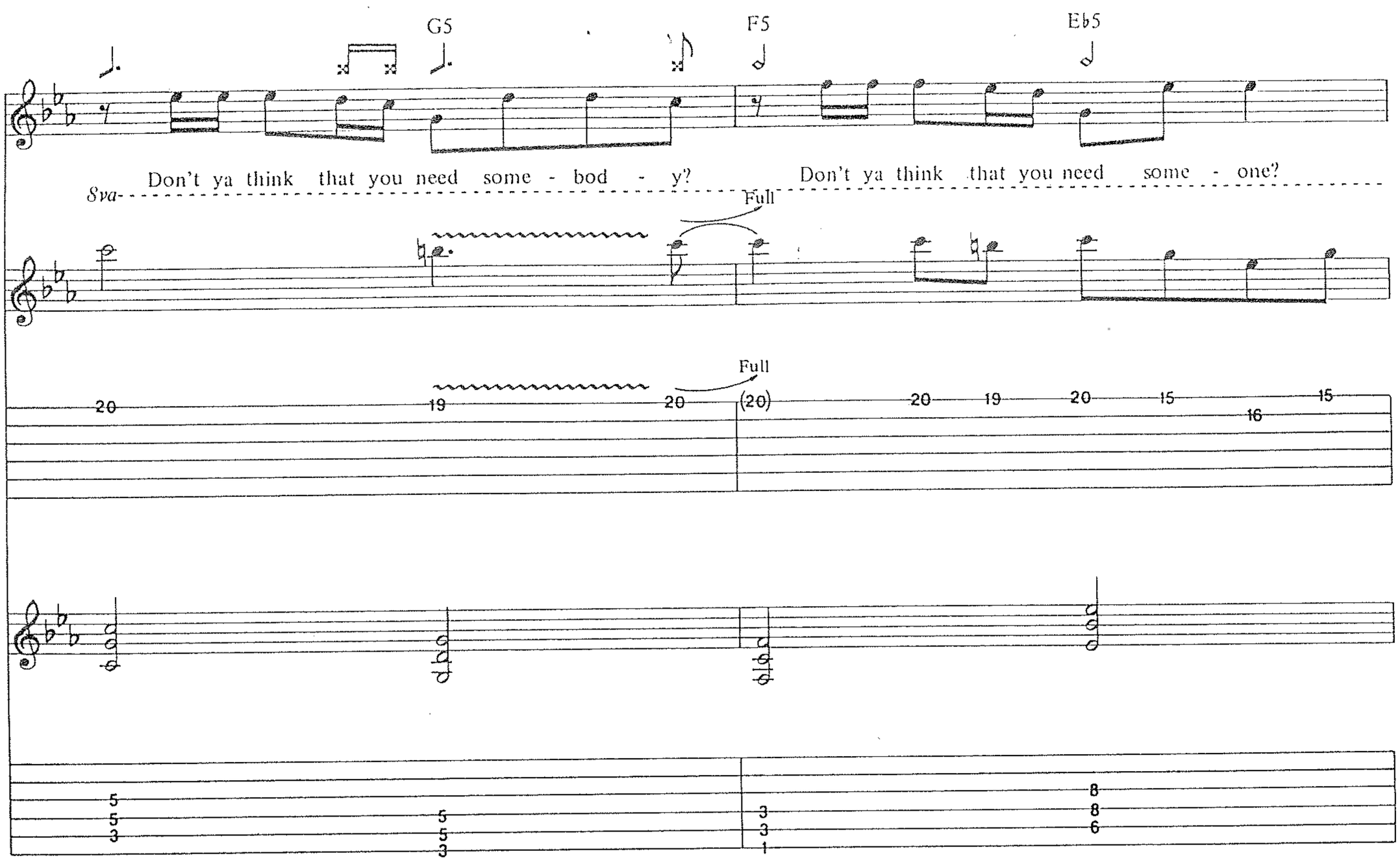
Full 1/2

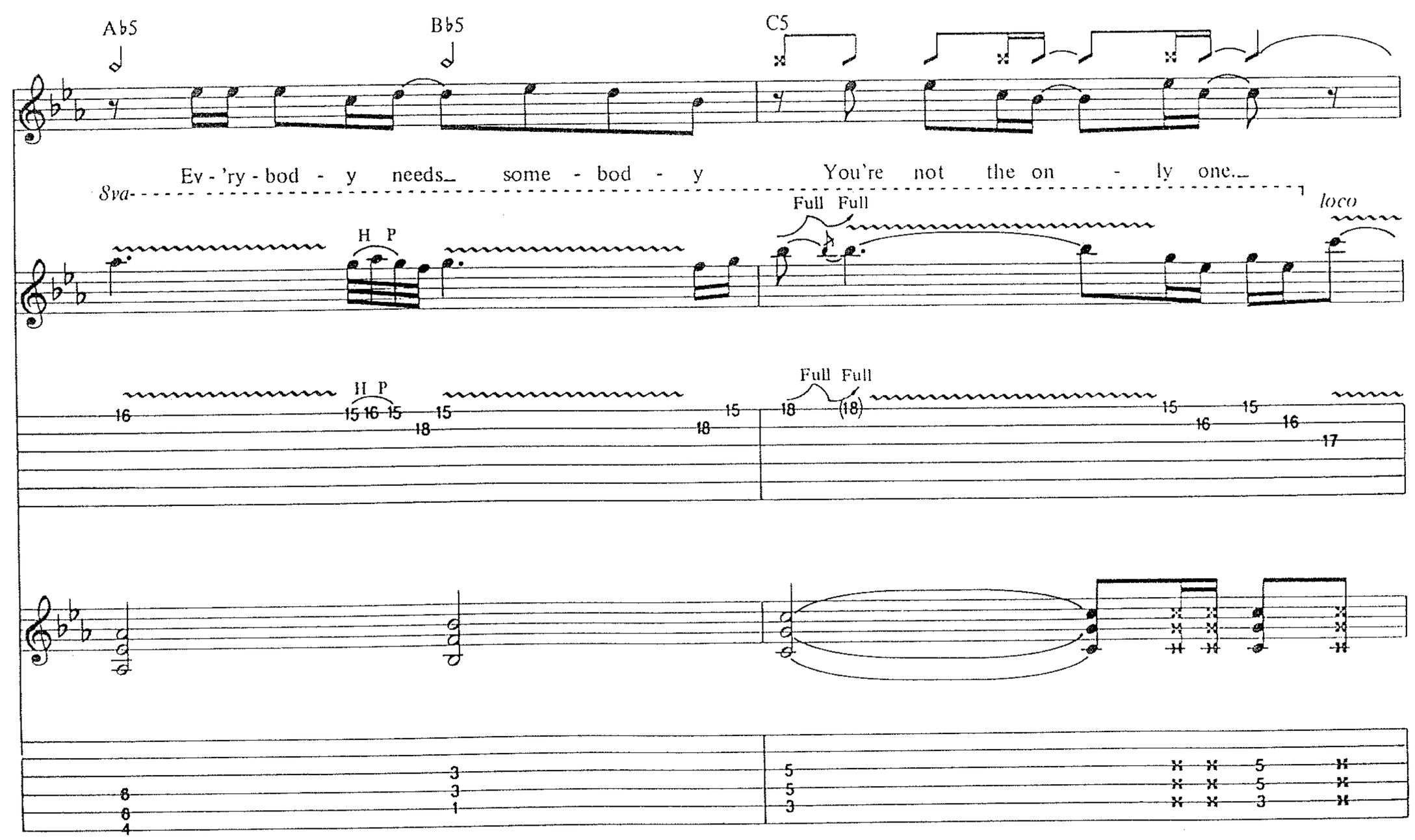
Ab5 Bb5 C5

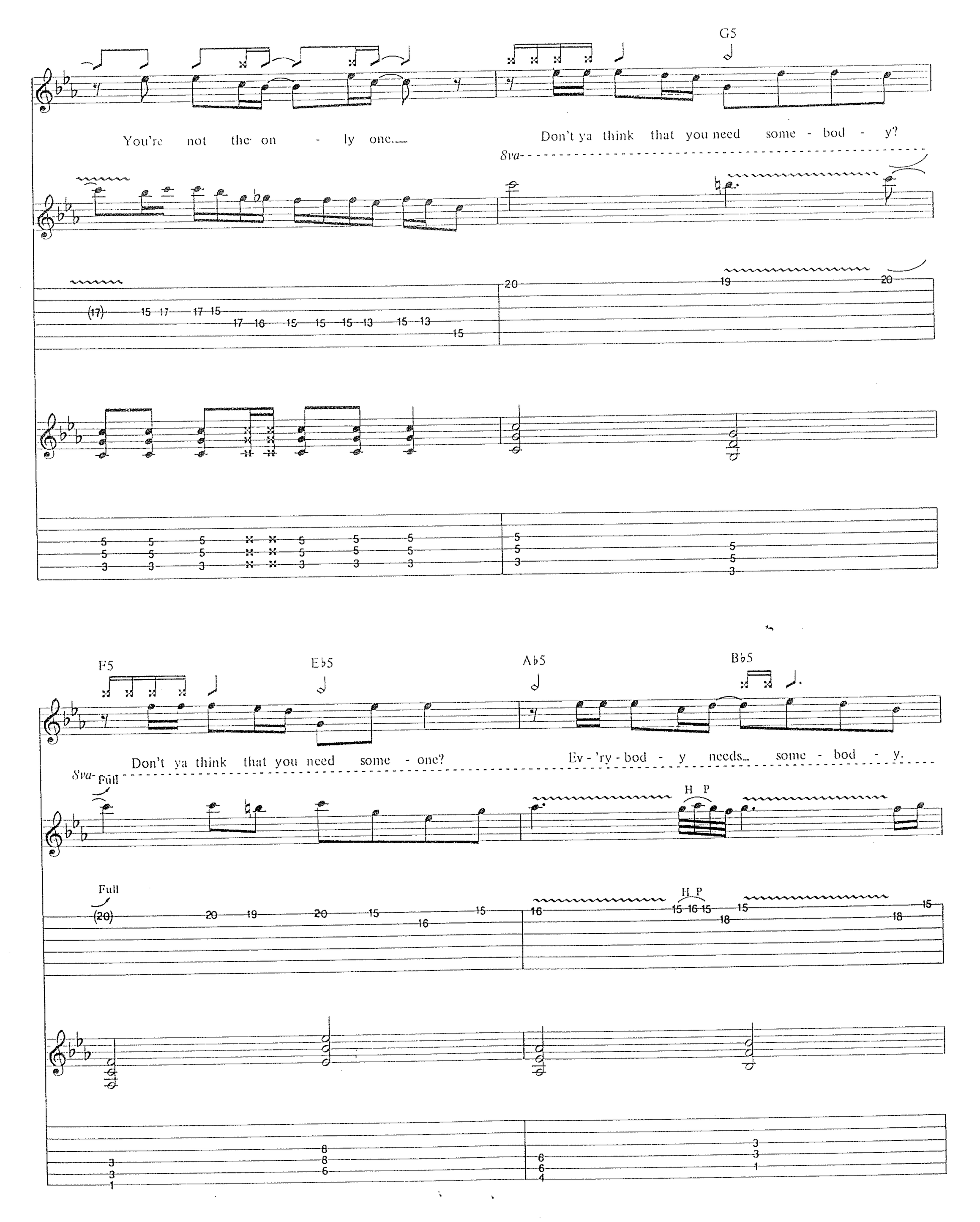
Ev - 'ry - bod - y needs_ some - bod - y. You're not the on - ly one_ You're not the on - ly one..

8va 1/2 Full P

1/2 Full P


G5
F5
Eb5
8va
Don't ya think that you need some - bod - y?
Don't ya think that you need some - one?
Full
Full


Ab5
Bb5
C5
8va
Ev - 'ry - bod - y needs_ some - bod - y
You're not the on - ly one._
H P
Full Full
loco
H P
Full Full


G5
You're not the on - ly one.
Don't ya think that you need some - bod - y?
8va
F5
Eb5
Ab5
Bb5
Don't ya think that you need some - one?
Ev - 'ry - bod - y needs some - bod - y.
8va
Full
H P
Full
H P

C5

You're not the on - ly one. You're not the on - ly one.

8va

H H H H H H P P H P Full 1/2 1/2

(cont. in slashes)

Gtrs. IV & VI — G5 — F5 — E♭5 — A♭5 — B♭5

Don't ya think that you need some-bod-y? Don't ya think that you need some-one? Ev-'ry-bod-y needs some-bod-y.

8va

Full Full Full rit.

Free time
w/rain effects

C5 — Fdbk.

8va

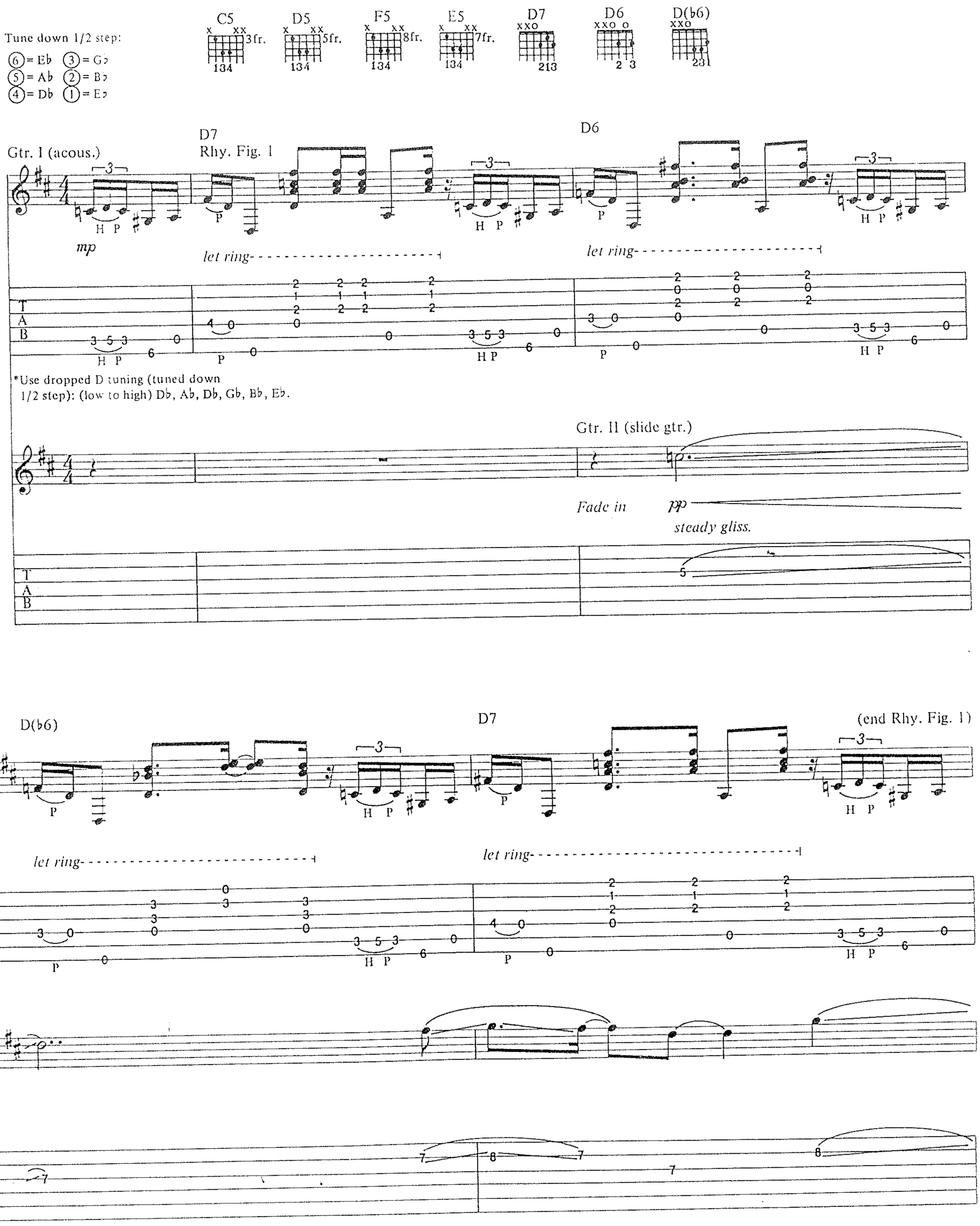
1/2 1/2

Fdbk. 1/2

THE GARDEN

Words and Music by
West Arkeen, Del James
and W. Axl Rose

Tune down 1/2 step:
(6) = E♭ (3) = G♭
(5) = A♭ (2) = B♭
(4) = D♭ (1) = E♭



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w/Rhy. Fig. 1 — D6 — Substitute Rhy. Fill 1 D(♭6) — Resume Rhy. Fig. 1 D7

You know_

steady gliss.

w/Rhy. Fig. 1 (2 times) — D6 — D(♭6)

___ you're all a - lone.. Your friends_ they aren't at home.___ Ev - 'ry - bod-y's gone___

Bkgd. voc. (to the

Fade in

D7 — D6

gar - den. As___ you look in - to the trees_ you can look but you don't_ see.___
gar - den.)

mp *p*

D(♭6) — D7 — w/Rhy. Fig. 1 (1st 3 bars)

Flow - ers seem to tease_ you at the gar - den. Ev - 'ry - bod-y's there.___ but

Gtr. III (clean tone w/chorus)

p *p* *let ring throughout*

Rhy. Fill 1
Gtr. I

D6 — D(♭6) — w/Rhy. Fill 2 (Gtr. I) & Fill 1 (Gtr. II) — D7

you don't seem to care. What's it with you, man, and this gar - den. Ooh, yeah.

w/Riff A — Dadd4 — Cadd♯4 — Bm(♭6) — Dadd4

Ah. Ah. Ah. Ah.

Gtr. II

f

Cadd♯4 — Bm(♭6) — Dadd4

Ah. Ah. Ah. Ah.

(Spoken:) Turned in -

steady gliss. *semi-harm.*

Rhy. Fill 2 — Gtr. I

Fill 1 — Gtr. II

pp *f*

Riff A Gtrs. I & III

mf let ring (throughout)

Rhy. Fig. 2 (Gtr. II)

C5 D5 F5 E5 F5 D5 E5 C5

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (3 times)

C5 D5 F5 E5F5

to my worst pho-bi - a, a cra - zy man's_ u - to - pi - a. If you're lost no one can show ya, but it

Gtr. IV

Rhy. Fig. 2A

(end Rhy. Fig. 2)

f P.M.- - - | P.M.- - - | P.M.

sl.

D5 E5 C5 D5 F5 E5 F5 D5 E5 3 C5

sure was glad to know ya. On - ly poor boys_ take a chance_ on the gar - den's song and dance._ Feel her

D5 F5 E5 F5 D5 E5 C5

w/Riff A

D5

Cadd♯4

(Gtr. IV out)

Gtr. IV

flow - ers as they wrap a - round,_ but on - ly smart boys do with - out.

Ah.

Ah.

Gtr. II

Bm(♭6) Dadd4 Cadd♯4

Ah.

Ah.

Ah.

Ah.

Bm(♭6)

w/Fill 2 (Gtr. IV)
& Fill 3 (Gtr. V)
Dadd4

Guitar solo
w/Rhy. Figs. 2, 2A (both 5 times)
& Fill 4 (Gtr. II)
C5 D5 F5 E5 F5

Ah.
Ah.

Gtr. V

Full P P P P Full P

steady gliss.

Full P P P P Full P

D5 E5 Full P Full Full P P C5 P

D5 sl. F5 E5 F5 1/4

Full P Full Full P P P sl. 1/4

D5 E5 8va 1/2 P C5 P P 1/2

D5 loco Full 1/4 F5 Full- E5 F5 D5 Full E5 C5 1/2 P

1/2 P P 1/2 Full 1/4 Full- let ring- Full 1/2 P

D5 sl. F5 1/2 E5 F5 sl. D5 E5 P 1/4 P C5 P H H H sl.

1/2 1/4 P P H H H sl.

8va D5 sl. 1/2 P F5 PE5 F5 sl. D5 PE5 C5

1/2 Full 1/2 P H P P H P P H P P Full

1/2 Full 1/2 P H P P H P P H P P Full

Fill 2
Gtr. IV

sl.

sl.

Fill 3
Gtr. V

Fill 4

steady gliss.

w/Rhy. Fig. 2A (1st bar only) &
Rhy. Fig. 2

D5 F5 E5 F5 D5 E5 C5

Gtr. I

8va Full Full Full P Full 1/2 P loco

w/Rhy. Fill 3 (Gtr. IV)

D7

Gtr. I

Full

grad. release

Full Full Full P Full 1/2 P Full

20 20 20 20 20 (20) 18 20 18 17 17 17 17 18 17 17 19 19 17 19 17 15 17 15

w/Rhy. Fill 4 (Gtr. I) w/Rhy. Fig. 1

D6 D(b6) D7 D7

sim.

You can find it all in - side. No

pick slides

(15) (15) 7

D6 D(b6) D7

need to wres - tle with your pride. No, you ain't los - ing your mind, you're just in the gar - den. Oh, they can lead

w/Rhy. Fig. 1 (1st 3 bars)

D7 D6 D(b6)

you to your - self, or you can throw it on the shelf, but you know you can look in - side for the

Gtr. III

P P P

let ring (next 4 bars)

4 0 5 7 0 4 0 4 5 0 3 0 3 5 0

P P P

Rhy. Fill 3

Gtr. IV

7 7 5 (7 7 5)

Rhy. Fill 4

3

H P

2 2 2 2 2
1 1 1 1 1
2 2 2 2 2
0 0 0 0 0

3 5 3 0 6

H P

w/Rhy. Fill 2
& Fill 5
D7

Dadd4 Cadd♯4 Bm(♭6)

gar - den. Ooh, yeah.

Ah. Ah. Ah. Ah.

8va

Gtr. II

P

P

w/Fill 6
Dadd4

w/Rhy. Figs. 2 & 2A (till end)
C5 D5 F5 E5 F5 D5 E5 C5

(Spoken:) I was - n't real - ly scared, lost my vir - gin - i - ty there. To a

8va

loco

steady gliss.

steady gliss.

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

gyp - sy with blond hair. But now no one seems to care. Like a mouse in - side a maze,

8va

loco

Fill 5
Gtr. III

steady gliss.

Fill 6
Gtr. IV

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

wan - d'ring 'round 4 daze.— With a smile up - on— my face, I nev - er wan - na leave— this place.— On - ly

mf * *mf*

*Don't pick.

D5 F5 E5 F5 D5 E5 C5 w/Riff B (till end) & Fill 7 D5 F5 E5 F5

poor boys— take a chance on this gar - den's song and dance.— Feel her flow - ers as they wrap a - round,— but

Fdbk. (8va) Fdbk. (8va)

Fdbk. Fdbk.

Fdbk. pitch: E D

Riff B

Gtr. IV

Fill 7

Gtr. VII

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

on - ly smart boys do with - out. Turned in - to my worst pho - bi - a, it's a cra - zy man's u - to - pi - a. If you're

8va

mf *mp*

w/Riff C (till end)

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5 D5 E5 w/Fill 8 C5

lost no one can show ya, but it sure was glad to know ya. Bye, bye. So long. Bye,

8va

Riff C

Gtr. VII

sl.

Fill 8

Gtr. VIII (w/slide)

8va

mp *mf*

*Strum behind nut.

D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5 D5 E5 C5

— bye.— It's glad to know— ya. Bye,— bye.—

Riff D

8va

13 15 12 12 17 20 19 19

D5 F5 E5 F5 D5 E5 C5 w/Riff D (till end) D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

Ooh.— (Spoken:) Bye, bye.

steady gliss. (end Riff D)

8va

Gtr. VII

8va

w/slide

13 13 12 (12) 20 17 (17) 15 13 13 13 13 (13)

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

Aw, so long.

8va

loco

12 12 12 12 12 12 10 8 10 10 (10) 5 6 3 5 3 3 3 6

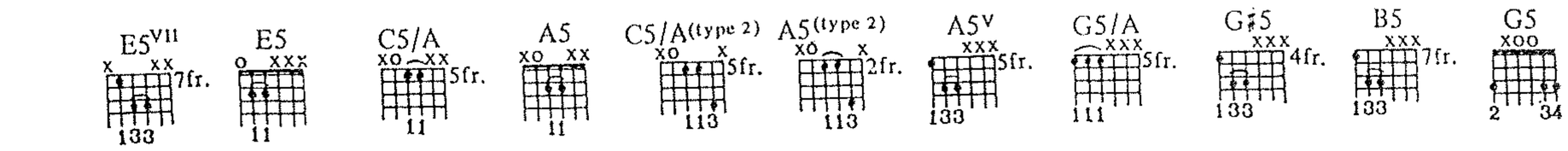
Fade out

D5 E5 C5 D5 F5 E5 F5 D5 E5 C5 D5 F5 E5 F5

5 5 9 (9) 8 6 6 5 3 5

GARDEN OF EDEN

Words and Music by
Slash and W. Axl Rose



Tune down 1/2 step:

(6) = E♭ (3) = G♭
(5) = A♭ (2) = B♭
(4) = D♭ (1) = E♭

Fast Rock ♩ = 220

Intro

N.C. E5 G5 E5 N.C. G5 G♯5 E5

(Spoken:) It's a crit - i - cal so - lu - tion, and the East

Gtr. I

hand slide *f* *trem. pick (steady gliss.)* *sl.* P.M. 1/2 *sl.*

G5 G♯5 E5 E5VII

Gtr. II

Coast got the blues. It's a mass of con - fu - sion, like the lies

P.M. *sl.* 1/2 P.M. 1/2 *sl.*

(cont. in notation) 1st Verse

E5 G5 E5 A5 G5 G♯5 E5

they sell to you. You got a glass jawed tooth - ache of a men - tal dis - ease, an they be (end Rhy. Fig. 1)

Rhy. Fig. 1 (both gtrs.)

P.M. 1/2 P.M. 1/2 *sl.*

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w/Rhy. Fig. 1 (2½ times)

G5 E5 A5 G5 G♯5 E5 G5 E5

run - nin' round back, see 'em line up on their knees. 'Cause the kiss ass syc - o - phants throw - in'

A5 G5 G♯5 E5 G5 E5 A5 N.C.

pen - ance at your feet. When they got no - where to go, watch 'em come in off the streets. While they're

1/2

1/2

N.C.(G5) *steady gliss.*

bang - in' out front, in - side they're slam - min' to the crunch. Go on an throw me to the li - ons and the

Rhy. Fig. 2

H H *sl.* H

whole damn scream - in' bunch... 'Cause the pissed - off rip - offs 'r' ev - 'ry - where you turn.

H *sl.* H H *sl.*

w/Fill 1

N.C.

Tell me how a gen - er - a - tion's ev - er s'posed to learn. This fire is burn - in' and it's

(end Rhy. Fig. 2) Rhy. Fig. 3

H

sl.

G5

out of con - trol. It's not a prob - lem you can stop. It's rock n' roll.

(end Rhy. Fig. 3) Rhy. Fig. 4 (Gtr. I)

P.M. P.M.

P

Gtr. II

Fill 1

Gtr. III

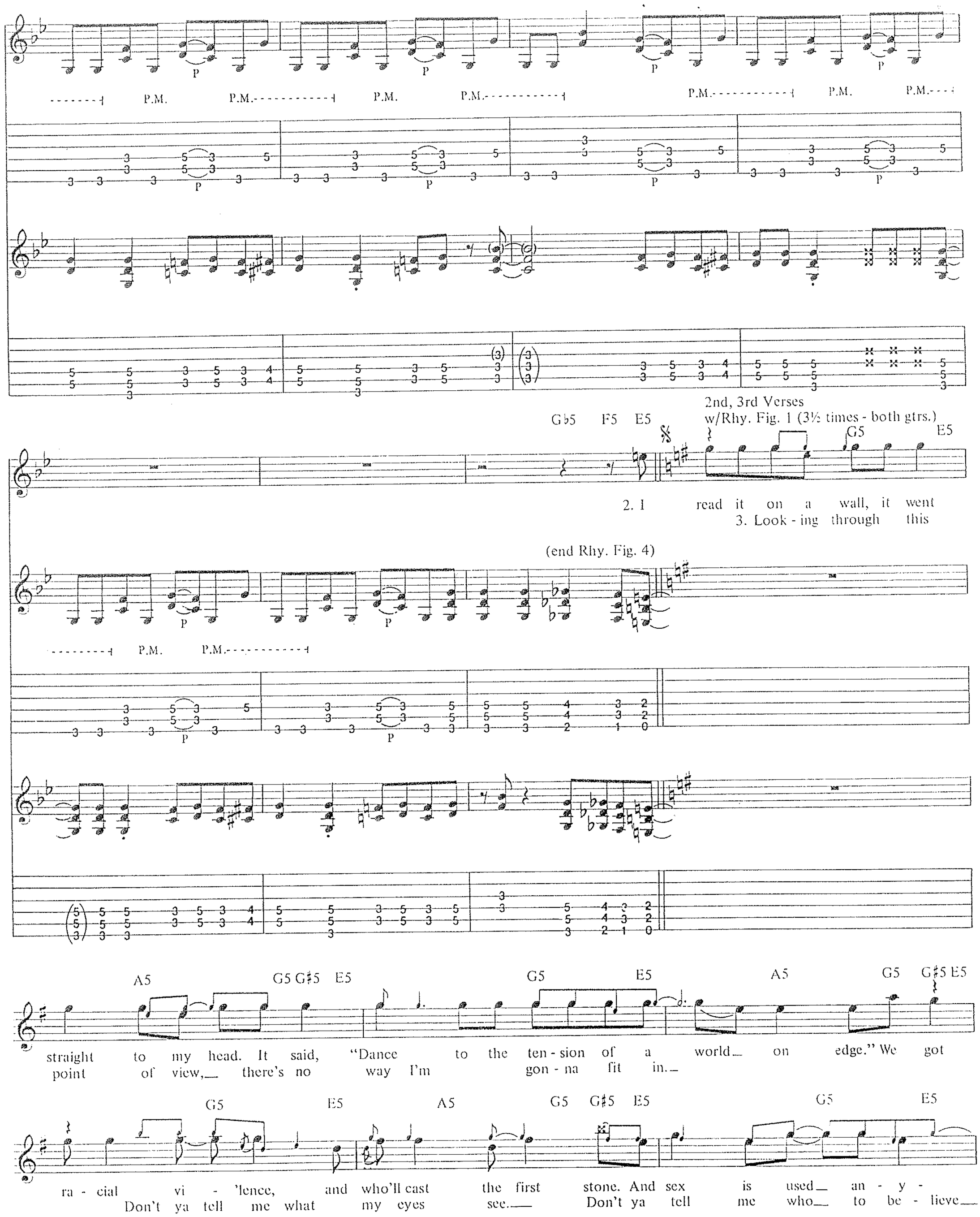
Full

Full

Full

Full

sl.


P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
G♭5 F5 E5
2nd, 3rd Verses
w/Rhy. Fig. 1 (3½ times - both gtrs.)
G5 E5
2. I read it on a wall, it went
3. Look - ing through this
(end Rhy. Fig. 4)
A5 G5 G♯5 E5 G5 E5 A5 G5 G♯5 E5
straight to my head. It said, "Dance to the ten - sion of a world on edge." We got
point of view, there's no way I'm gon - na fit in.
G5 E5 A5 G5 G♯5 E5 G5 E5
ra - cial vi - 'lence, and who'll cast the first stone. And sex is used an - y -
Don't ya tell me what my eyes see. Don't ya tell me who to be - lieve

Pre-chorus

Gtr. II

A5 G5 G♯5 ⑤open A C5/A A5 ⑤open A C5/A

way it can be. Some - times when I look out, it's hard
in. I ain't su - per - sti - tious but I know

(both gtrs.) Gtr. I

1/2 1/4 1/2 1/4

A5 ⑤open A C5/A(type 2) A5 ⑤open A C5/A(type 2) A5(type 2) ⑤open A C5/A(type 2)

to see the day. It's a feel - in', you can have
when some-thing's wrong. I've been drag-gin' my heels with a

1/4 1/4 1/4 1/4

A5(type 2) ⑤open A (cont. in notation) N.C.

it. It's not mine to take a - way.
bitch called Hope. Let the un - der - cur - rent drag me a - long.

both gtrs.

Chorus
*w/Rhy. Fig. 2 (1st 7 bars only - Gtr. I)
N.C.(G5)

Lost in the Gar - den of E - den. Said we're lost in the Gar - den of E - den. And there's

Rhy. Fig. 2A (Gtr. II)

H

*1st beat of Rhy. Fig. 2 is struck, not tied.

To Coda w/Rhy. Fill 1

N.C.

no one's gon - na be - lieve this, but we're lost in the Gar - den of E - den. This fire

(end Rhy. Fig. 2A)

w/Rhy. Fig. 3 (both gtrs.)

G5

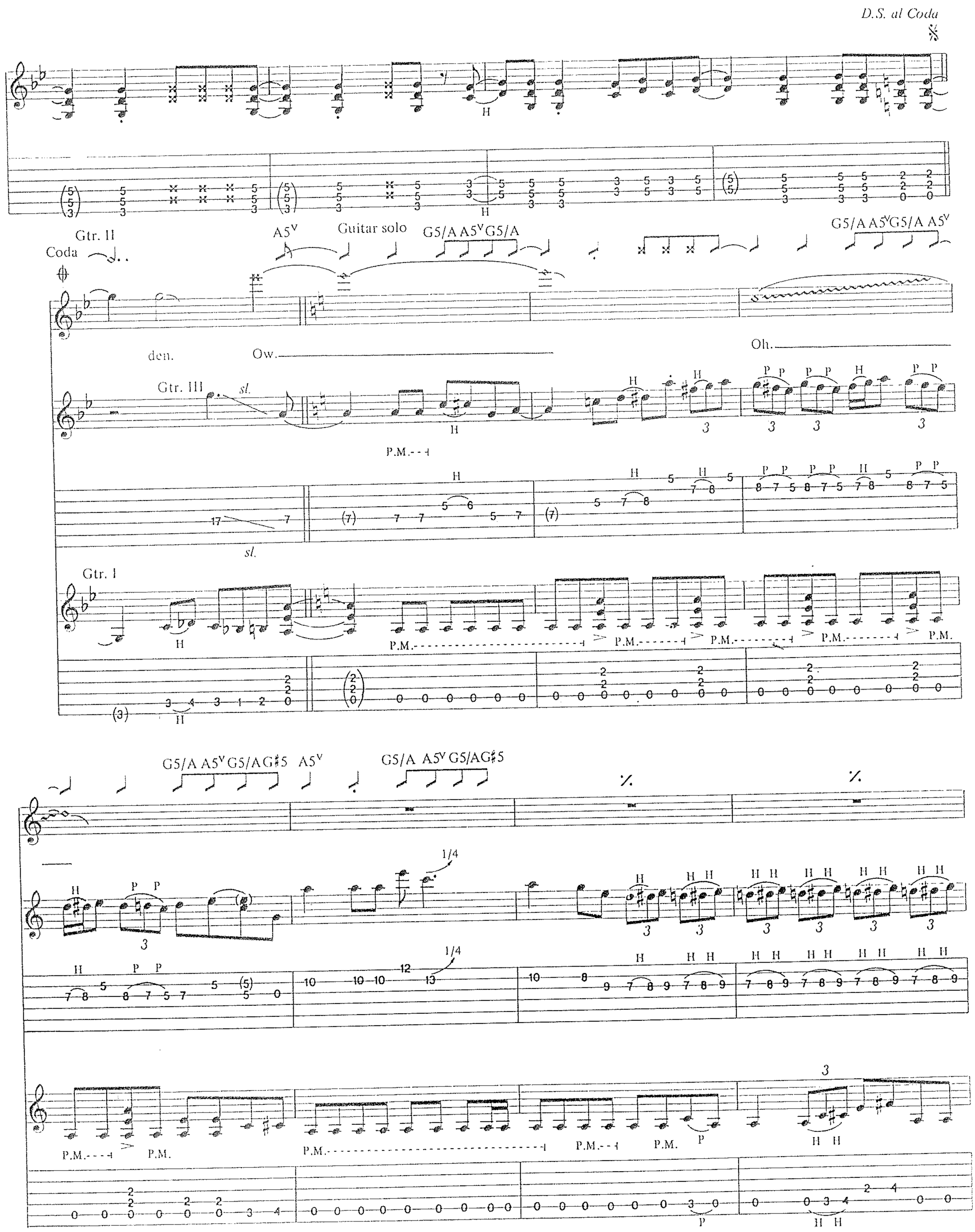
is burn - in' and it's out of con - trol. It's not a prob - lem you can stop. It's rock n' roll.

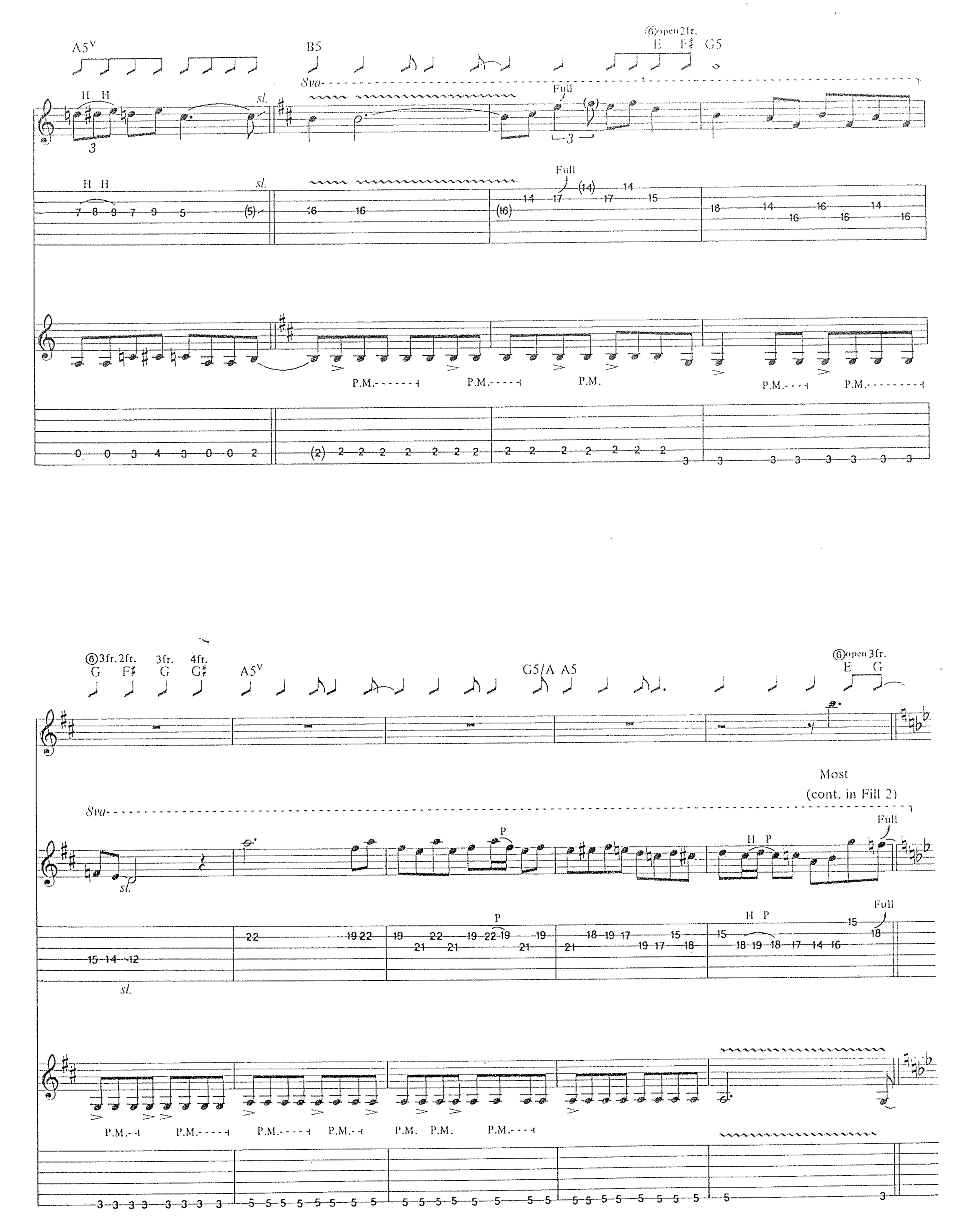
w/Rhy. Fig. 4 (Gtr. I)

Suck on that.

Gtr. II

Rhy. Fill 1 (Gtr. I)


D.S. al Coda
Gtr. II
Coda
A5v
Guitar solo
G5/A A5vG5/A
G5/A A5vG5/A A5v
den.
Ow.
Oh.
Gtr. III
sl.
P.M.
G5/A A5v G5/AG♯5 A5v
G5/A A5v G5/AG♯5
1/4
Gtr. I
P.M.


A5
B5
⑥open 2fr.
E F♯ G5
Sva
Full
H H
sl.
P.M.
⑥3fr. 2fr. 3fr. 4fr.
G F♯ G G♯
A5
G5/A A5
⑥open 3fr.
E G
Most
(cont. in Fill 2)
P
H P

4th Verse
*w/Rhy. Figs. 2 & 2A
w/Fill 2
G5

or - gan - ized re - li - gions make a mock - er - y of hu - man - i - ty. Our

*1st beat of Rhy. Fig. 2A is tied, not struck.

gov - ern - ments are dan - ger - ous and out of con - trol. The

Gar - den of E - den is just an - oth - er grave - yard. Said if they

N.C.

had some - one to buy it, said I'm sure they'd sell my soul. This fire

w/Rhy. Fig. 3 (Gtrs. I & II)

is burn - in' and it's out of con - trol. It's not a

Chorus
*w/Rhy. Figs. 2 & 2A
G5

prob - lem you can stop. It's rock n' roll. Lost in the Gar - den of E -

Gtr. III

sl. sl. sl. sl. sl. H H

15 5 (5) 5 5 3 4 5 5

*1st beat of Rhy. Fig. 2A is tied, not struck.

Fill 2 (end of solo)

8va

Gtr. III

sl. 1/2 2 Fdbk. sl.

grad. bend

sl. 1/2 2 Fdbk. sl.

(18) (18) 20 (20) (20) (20)

den. Said we're lost in the Gar - den of E den. Said there's no

(Spoken:) An we ain't talking about no poison apple or some

sl. H

sl. H

one's gon - na be - lieve this. But we're lost in the Gar - den of E -

missin' rib, ya hear?

H

H

H

N.C. w/Rhy. Fig. 3 (Gtrs. I & II)

den. This fire is burn - in' and it's out of con - trol. It's not a

Full Full

Full Full

prob - lem you can stop. It's rock n' roll.

Gtrs. I & II

A.H. (8va)

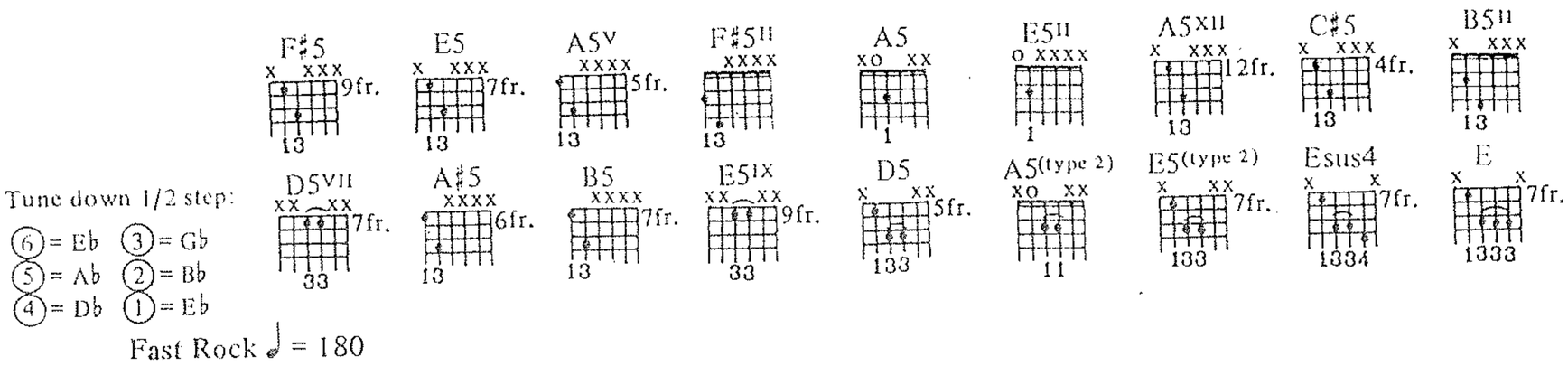
Full P

Full A.H.

P

DON'T DAMN ME

Words and Music by
Slash, Dave Lank
and W. Axl Rose



Tune down 1/2 step:
(6) = E♭ (3) = G♭
(5) = A♭ (2) = B♭
(4) = D♭ (1) = E♭

Fast Rock ♩ = 180

Intro Gtr. I — F♯5 Rhy. Fig. 1 — E5 — A5 — F♯5 — A5 — F♯5 — A5

f P.M. — P.M.- - - — P.M.- - - — P.M.- - -

Gtr. II — F♯5 w/Rhy. Fig. 1 — E5 — A5V — F♯5II

sl. — Yi - i - i - i.

(end Rhy. Fig. 1)

sl. — sl.

A5 — E5II — F♯5 — w/Rhy. Fig. 1 (1¾ times) (Both gtrs.) — E5

Ooh. — 1. Don't damn me when I speak
(2.) hail me and don't i -

A5 — F♯5 — A5 — F♯5 — A5 — C♯5 — B5 — E5 — F♯5

a piece of mind, 'cause si - lence is - n't gold - en when I'm hold - ing it in - side. 'Cause I've been
dol - ize the ink or I've failed in my at - ten - tions. Can you find the miss - ing link? Your on -

E5 — A5 — F♯5 — A5 — F♯5 — A5

where I have been an I've seen what I have seen. I put the pen to the pa - per 'cause it's
ly val - i - da - tion is in liv - ing your own life. Vi - car - i - ous ex - is - tence is a

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Gtr. II

C♯5 B5 E5 F♯5 ⑥2fr. 4fr. F♯ G♯ A5 P.M. ⑤4fr. C♯ E5[II] F♯5[II]

all a part of me. Be it a song or a ca - sual con - ver - sa - tion, to hold
fuck - ing waste of time. So I send this song to the of - fend - ed. I

Gtrs. I & II (Gtr. II cont. in slashes) Rhy. Fill 1 Rhy. Fig. 2 (Gtr. I)

P.M. P.M. P.M. P.M. P.M. P.M. sl. sl. sl. semi-harm.

sl. sl. sl.

F♯5 A5[XII]

my tongue speaks of qui - et res - er - va - tions. Your words once heard, they can
said what I meant and I've nev - er pre - tend - ed as so man - y oth - ers do in - tend-

P.M. P.M. P.M. sl. P.M. sl. semi-harm. P.M. P.M. P.M.

sl. sl. sl.

E5 F♯5 2nd time Gtr. II substitute Rhy. Fill 3 To Coda II

sl.

place you in a fac - tion. My words may dis - turb, but at least there's a re - ac - tion.
ing just to please. If I damned your point of view, could you

(end Rhy. Fig. 2)

P.M. P.M. sl. sl. semi harm. P.M. P.M. P.M. P.M. sl.

sl. sl. sl.

Rhy. Fill 3 (Gtr. II)

E5

w/Rhy. Fig. 1 (1¾ times) E5 A5V F♯5II A5V ⑥open E F♯5II A5 C♯5 B5II E5II F♯5

P.M. sl.

w/Rhy. Fill 1 Ooh, oh

E5 A5V F♯5II A5V ⑥open E F♯5II A5V ⑥5fr. A E5II F♯5

sl. P.M.

yeah. Ooh, oh yeah. Some-

w/Rhy. Fig. 2 E5 A5XII F♯5 A5XII

times I wan - na kill. Some - times I wan - na die. Some-times I wan - na de - stroy. Some - times

E5 F♯5 E5 A5XII F♯5

I wan - na cry. Some - times I could get e - ven. Some - times I could give up. Some - times

A5VII w/Rhy. Fill 2 E5 𝄋 Gtrs. I&II A5V D5VII A5V

I could give. Some-times I nev - er give a fuck. (1.) It's on - ly for a while. I
(2.)now I got - ta smile. I

D5VII A5V A♯5 B5 E5IX B5II E5II A5V

sl.

hope you un - der - stand. I nev - er want - ed this to hap - pen, did - n't wan - na be a man. So I
hope you com - pre - hend. For this man can say it hap-pened 'cause this child has been con - demned. So I

D5VII A5V D5VII A5V A♯5 B5 E5IX

hid in - side my world. I took what I could find. I cried when I was lone - ly. I fell
stepped in - to your world. I kicked you in the mind. An I'm the on - ly wit - ness to the

E5 C♯5 F♯5 w/Rhy. Fig. 1 (2 times) E5 A5 F♯5

down when I was blind. But don't damn me when I speak a piece of mind, 'cause si -
na - ture of my crime. But look at what we've done to the in - no - cent and young. Whoa,

Rhy. Fill 2 (Gtr. I)

P.M. sl.

sl.

A5 F♯5 A5 C♯5 B5 E5 F♯5 E5

lence is - n't gold - en when I'm hold - ing it in - side. 'Cause I've been where I have been an I've seen
lis - ten to who's talk - ing, 'cause we're not the on - ly ones. The trash col - lect - ed by the eyes and

To Coda I

Gtr. I substitute Rhy. Fill 1

A5 F♯5 A5 F♯5 A5 C♯5 B5 E5 F♯5

what I have seen. I put the pen to the pa - per 'cause it's all a part of me.
dumped in - to the brain. Said, it tears in - to our con - scious thoughts, you

w/Rhy. Fig. 2 (1st 7 bars only) ⑥2fr. F♯ 4fr. G♯ A5 ⑤4fr. C♯ E5[II] F♯5 A5[XII]

How can I ev - er sat - is - fy you? An how can I ev -

F♯5 A5[XII] E5 F♯5

er make you see that, deep in - side we're all some - bod - y? An

w/Rhy. Fill 2 *sl.* E5 *D.S. al Coda I*

Coda I Substitute Rhy. Fill 2 C♯5 B5 E5

it don't mat - ter who you wan - na be. But tell me who's to blame.
rit.

Slower ♩ = 120
Half time feel
Bridge

Gtr. I D5 A5(type 2) E5(type 2) ⑧open E Esus4 E

P.M.

I know you don't wan - na hear me cry - ing.

Gtr. II

1/2 P 1/2

D5 A5(type 2) E5(type 2) P

An I know you don't wan - na hear me de - ny

sl. *sl.* H *sl.* H H H H *sl.* H H H

D5 A5(type 2) E5(type 2) ⑥open E E5(type 2)

P.M.

that your sat - is - fac - tion lies in your il - lu - sions.

Full Full Full Full

D5 A5(type 2) E5(type 2)

But your de - lu - sions are yours an not mine.

Full Full Full Full Full Full

D5 A5(type 2) E5(type 2) ⑥open E E5(type 2)

P.M.

We take it for grant - ed we know the whole sto - ry. We judge a

1/2 Full P Full P sl. P H

let ring

1/2 Full P Full P sl. P H

(cont. in Rhy. Fig. 1)

D5 A5(type 2) E5[11] F♯5

book by its cov - er an read what we want be - tween se - lect - ed lines.

(cont. in slashes)

1/2 1/2 P Full

1/2 1/2 Full

P

Tempo I
w/Rhy. Fig. 1 (2 times)
Gtr. II
sl.
D.S. al Coda II
sl.
E5
A5V
F♯5II
A5V
sl.
⑥open
E
F♯5
Don't
Coda II
(w/last bar of Rhy. Fig. 2)
A5XII
F♯5
Guitar solo
*
⑥9fr.
C♯
sl.
F♯5II
turn the oth - er cheek?
Gtr. III
1/2
P
P.M.
P.M.
1/2
P
*Two gtrs. arr. for one.
E5II
P.M.
P.M.
P.M.
A5
⑥2fr. open
F♯
E
P.M.
F♯5II
P.M.
⑥2fr. open
F♯
E
P.M.
Full
P
grad. bend
Full
P.M.
P.M.
P.M.
1/2
1/2
P
P
P
F♯5II
P.M.
A.H.
(15ma)
E5II
P.M.
A5
F♯5II
H
P.M.
H
A.H.
P.M.
H
P
H
H
H
H
P
H
P
sl.
H
P
H
H
H
P
H
P
sl.
⑥open
A5
E
D5
A5
P.M.
P.M.
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P
Full
Full
3
3
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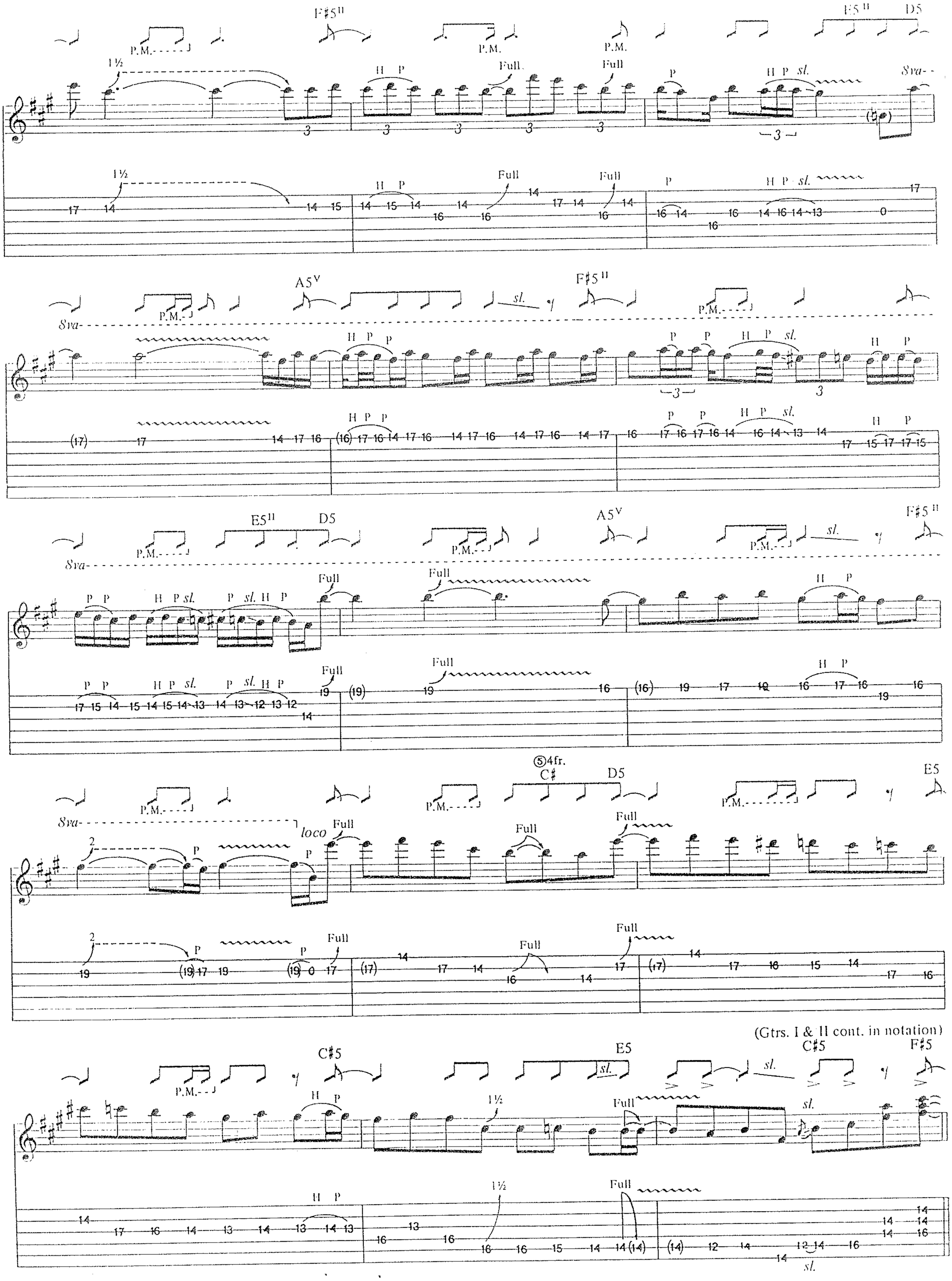
P
H
H
P
Full
Full


F♯5 II
E5 II
D5
P.M.
1½
H P
Full
P
H P sl.
Sva
A5 V
sl.
E5 II
D5
A5 V
F♯5 II
Sva
H P P
P P
H P sl.
Full
⑤4fr.
C♯
D5
E5
Sva
loco
Full
(Gtrs. I & II cont. in notation)
C♯5
E5
C♯5
F♯5
1½
Full
sl.

Gtr. III

Fdbk.
(8va)

F♯

Fdbk.

Fdbk. pitch: E♯

*Flick toggle switch off and on.

Gtr. II

sl.

sl.

Gtr. I

Fdbk.
(8va)

Fdbk.

pick slides

Fdbk. pitch: C♯

N.C.
(Gtr. III out)

3

sl.

sl.

steady
gliss. sl.

rake

don't
pick

sl.

dim.

H P sl.

3

3

3

H P sl.

P.M.

Whoa!

1/2 P

sl.

dim.

1/2 P

sl.

Fdbk.
(15ma)

H

sl.

P.M.

H

Fdbk.

sl.

Fdbk. pitch: A♯

F♯5

Don't

(Gtr. II cont. in Rhy. Fig. 1)

P.M. P.M. P.M. P.M.--- P.M.

w/Rhy. Fig. 1 (3 times)

E5 A5 F♯5 A5 F♯5 A5

___ damn_ me when I speak_ a piece of mind, 'cause si - lence is - n't gold - en when I'm

Riff A

1/4

semi-harm.

P.M. P.M. P.M. P.M.

1/4

(9) 7 9 9 8 9 7 (7) 9 8 7 5 7 5 2 2 0 2 2 2 4 2 0

C♯5 B5 E5 F♯5 w/Riff A (2 times) E5 A5 F♯5

hold - ing it in - side. I've been___ where I have been an I've seen___ what I have seen. Put the

(end Riff A)

P.M. P.M.

(2 0) 4 5 6 7 7 7 7 9 9

A5 F♯5 A5 C♯5 B5 E5 F♯5 E5

pen___ to the pa - per 'cause it's all a part of me. Don't___ damn_ me.___

A5 F♯5 A5 F♯5 A5 C♯5 B5 E5 F♯5

I said don't___ damn_ me.___ I said don't___

w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only)

w/Rhy. Fill 2

E5 A5 F♯5 A5 F♯5 A5 C♯5 B5 E5

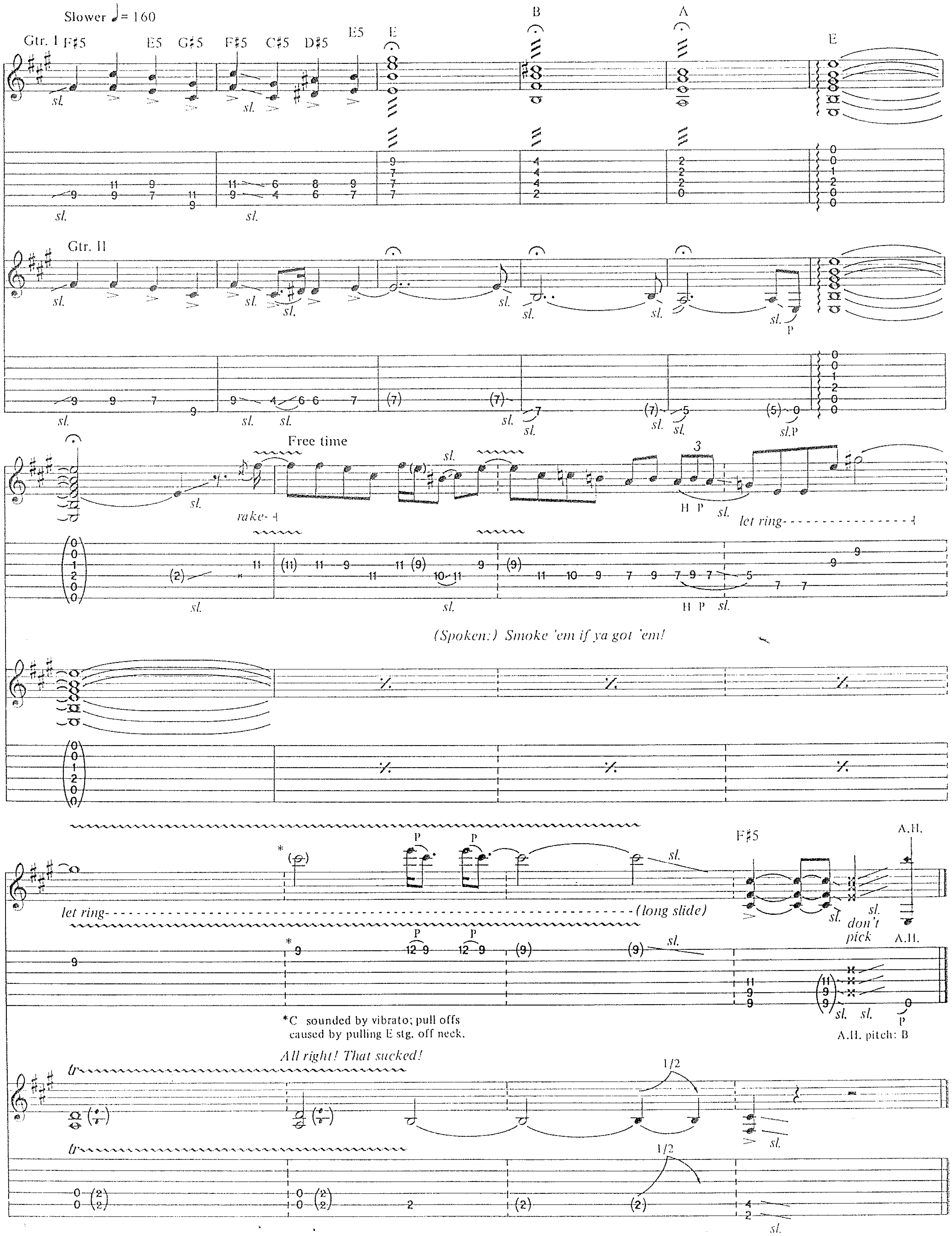
___ hail_ me.___ Ah, don't___ damn_ me!___

Full

Full P

(2 0) 4 5 6 7 2 (2) 0

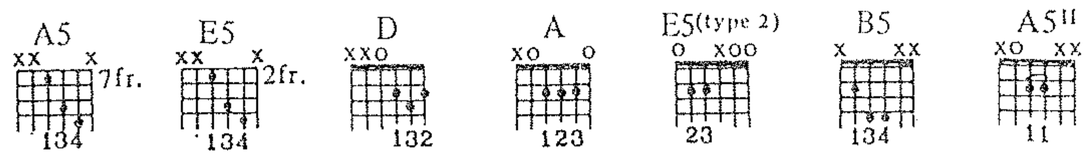
P


Slower ♩= 160
Gtr. I F♯5 E5 G♯5 F♯5 C♯5 D♯5 E5 E B A E
sl.
Gtr. II
Free time
rake-
let ring
H P sl.
(Spoken:) Smoke 'em if ya got 'em!
(long slide)
F♯5
A.H.
don't pick
A.H. pitch: B
*C sounded by vibrato; pull offs caused by pulling E stg. off neck.
All right! That sucked!
1/2

BAD APPLES

Words and Music by
Slash, Duff McKagan,
Izzy Stradlin' and W. Axl Rose

Tune down 1/2 step:
(6) = E♭ (3) = G♭
(5) = A♭ (2) = B♭
(4) = D♭ (1) = E♭



Medium Rock ♩ = 120

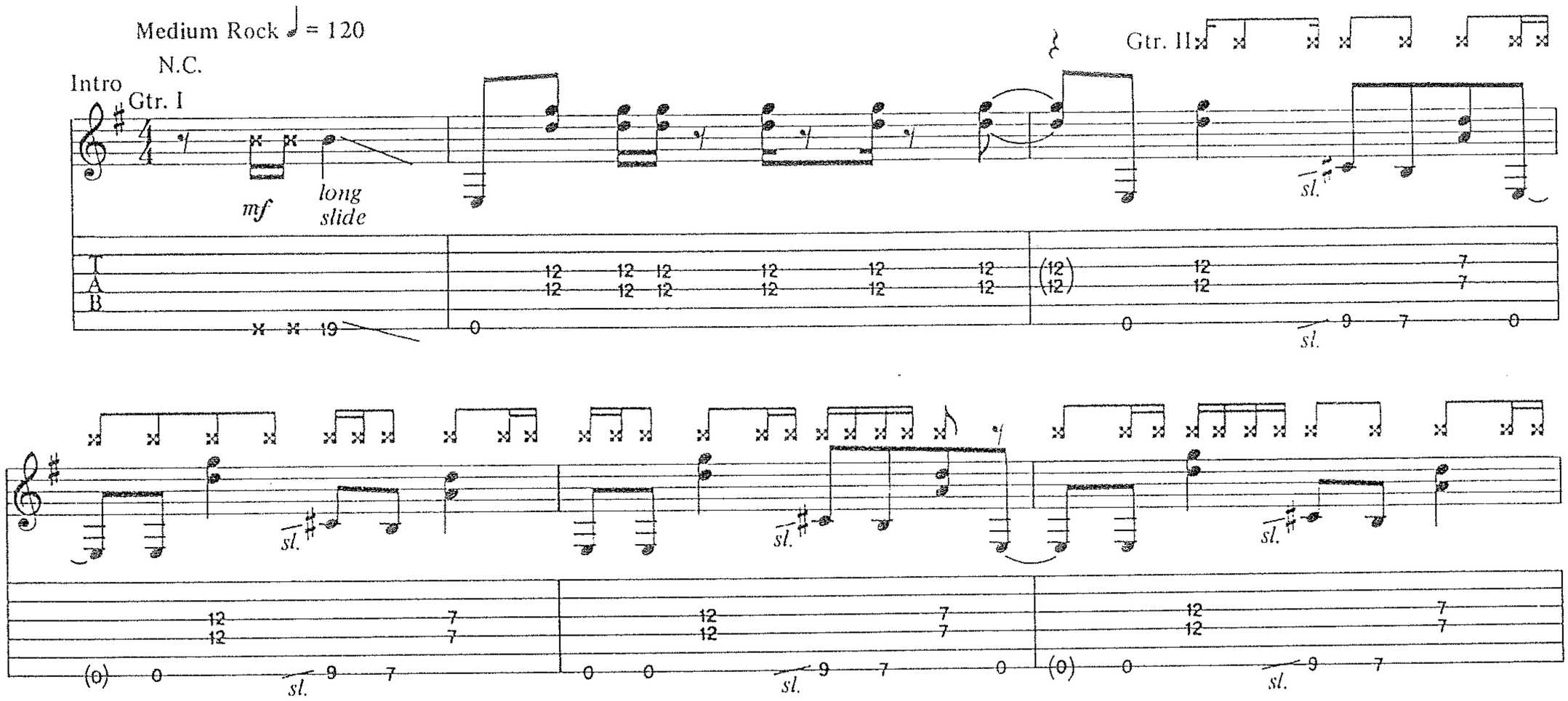
N.C.

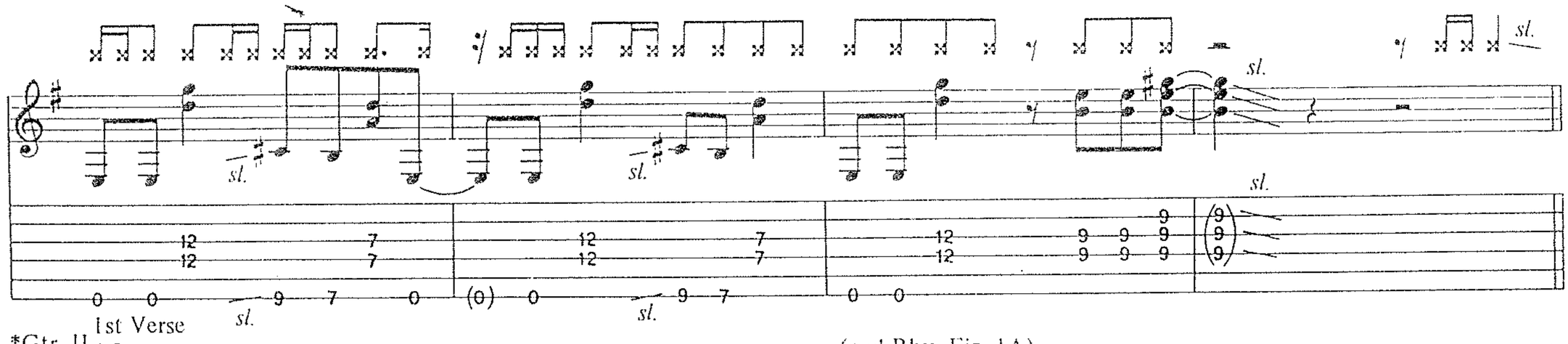
Intro

Gtr. I

mf long slide

Gtr. II





1st Verse

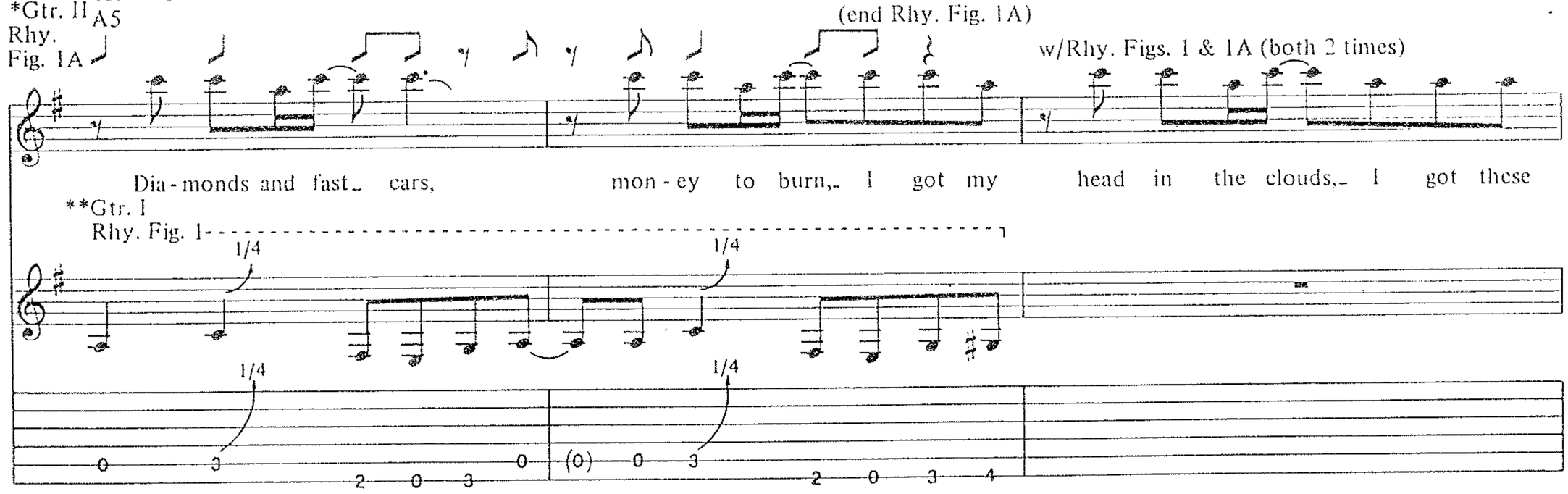
*Gtr. II A5
Rhy. Fig. 1A

(end Rhy. Fig. 1A)

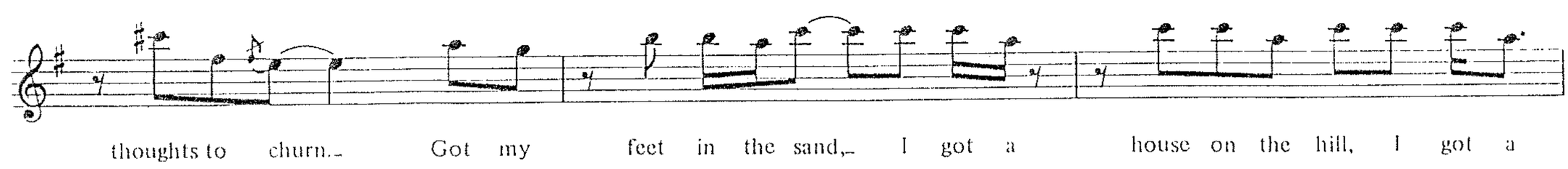
w/Rhy. Figs. 1 & 1A (both 2 times)

Dia-monds and fast cars, mon-ey to burn, I got my head in the clouds, I got these

**Gtr. I
Rhy. Fig. 1



*Rhy. Gtr. II and Kybd. arr. for gtr. (Played w/ad lib rhythm variations throughout.)
**Rhy. Gtr. I and Bass arr. for gtr.



thoughts to churn. Got my feet in the sand, I got a house on the hill, I got a

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w/Rhy. Fig. 1A

Rhy. Fig. 2A E5

head-ache like a moth - er, twice the price of my thrills. An it's a cold day, it's a

Rhy. Fig. 1B

Rhy. Fig. 2

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 3 times)

con - ti - nen - tal drift. I said this traf - fic is hell. Can you give me a lift? An I'll

try to paint a sto - ry, got your pic - tures to tell. Yeah, you got to make a liv - ing with what you

2nd Verse
w/Rhy. Figs. 1 & 1A
A5

bring your - self to sell. I got some gen - u - ine im - i - ta - tion bad ap - ples.

w/Rhy. Figs. 2 & 2A (both 2 times)
E5

w/Rhy. Figs. 1A & 1B

Free sam - ple for your peace o' mind, on - ly nine nine - ty - five.
I got my cam - 'ra back from cus - toms, got my

law fees up to date. Hell, they must - a seen me com - in'. Ain't this life so fuck - in' great. When the

Chorus

D A E5(type 2) D

shit hit the fan_ it was all I could stand,_ yeah. Well, I'm a fre - quent fly - er. My bod - y's

*sl.

*sl.

*Gtr. III plays small note 3rd time only (end of solo).

A E5(type 2) D

breath - ing while it can,_ but what I don't un - der - stand_ is that my world ain't get - tin' no bright - er. If I could

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 A E5(type 2) D

touch the sky,_ well, I would float on by_ while ev - 'ry - bod - y's talk - in'. Hell, I'm just an - oth - er guy._ If it were

A 2nd time to Coda I B5 3rd time to Coda II w/Fill 1

up to me_ I'd say just leave me be._ Why let one bad ap - ple spoil the whole damn bunch. Uhh.

Fill 1

1/2

1/2

w/Rhy. Figs. 1 & 1A (both 2 times)

A5

Gold

Gtr. III

3rd Verse

w/Rhy. Figs. 1 & 1A

A5

w/Rhy. Figs. 1A & 1B

and cav - i - ar, now why n't you pour my ap - a - thy. I'd have all my bas - es cov - ered if I could

sl.

w/Rhy. Figs. 2 & 2A (both 4 times)

E5

teach my hands to see. But now we're down in the deep end, where they'd love to watch you drown. I said your

laun - dry could use wash - ing, we'll hang it up all o - ver town. I said Hol - ly - wood's like a dry - er an we're down

D.S. al Coda I

on Sun - set Strip. An you'll be suck - in' down the Clo - rox 'til your life's all nice and crisp. When the

Coda I

B5

E5

one bad ap - ple spoil the whole damn bunch.

Gtrs. I & II

P.M.

sl.

Rhy. Fig. 4

G5 Guitar solo

Gtr. III

Full

(end Rhy. Fig. 4)

Rhy. Fig. 5

E5

8va

(end Rhy. Fig. 5)

w/Rhy. Fig. 4

8va

Full

1/2

loco

Full

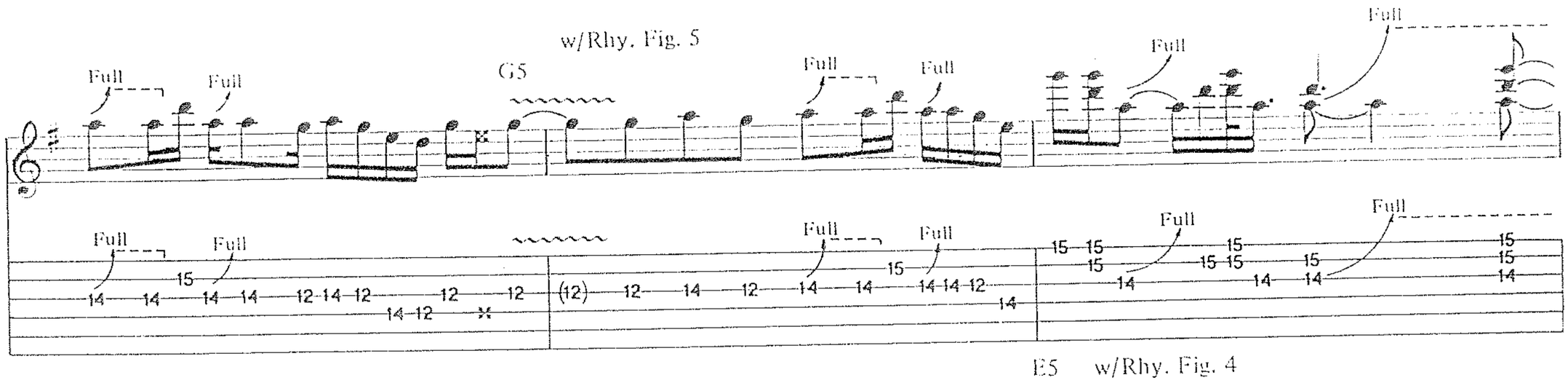
Full

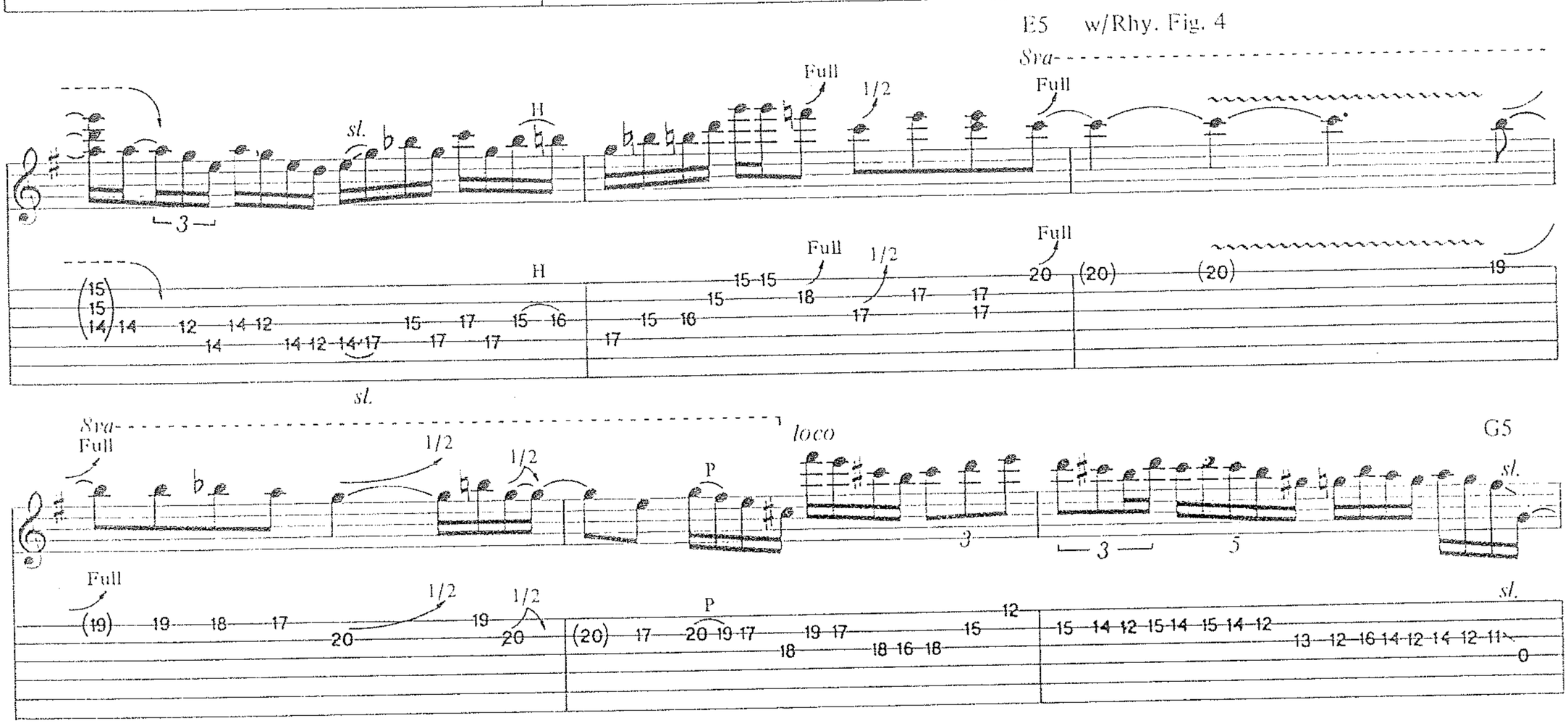
Full

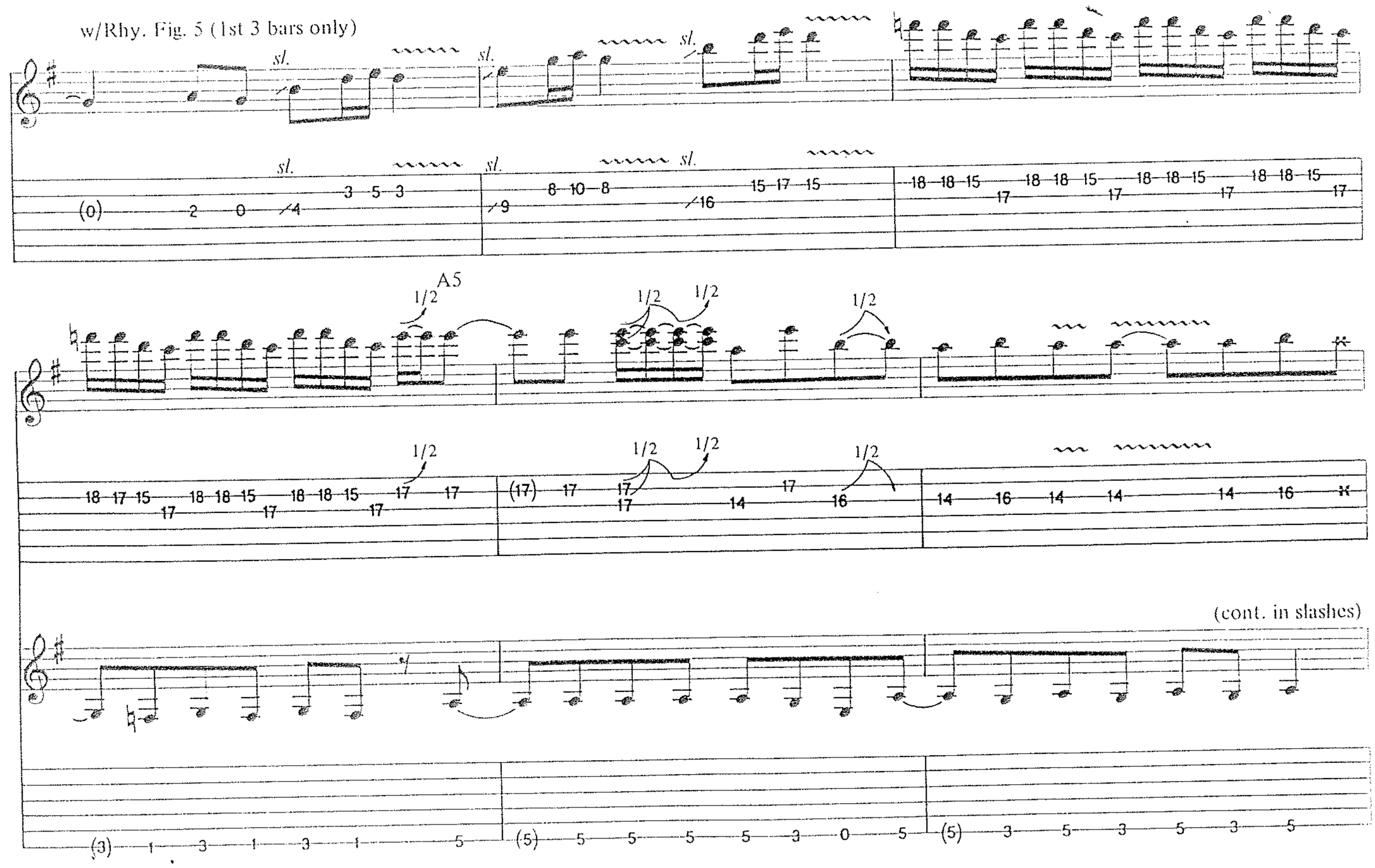
1/2

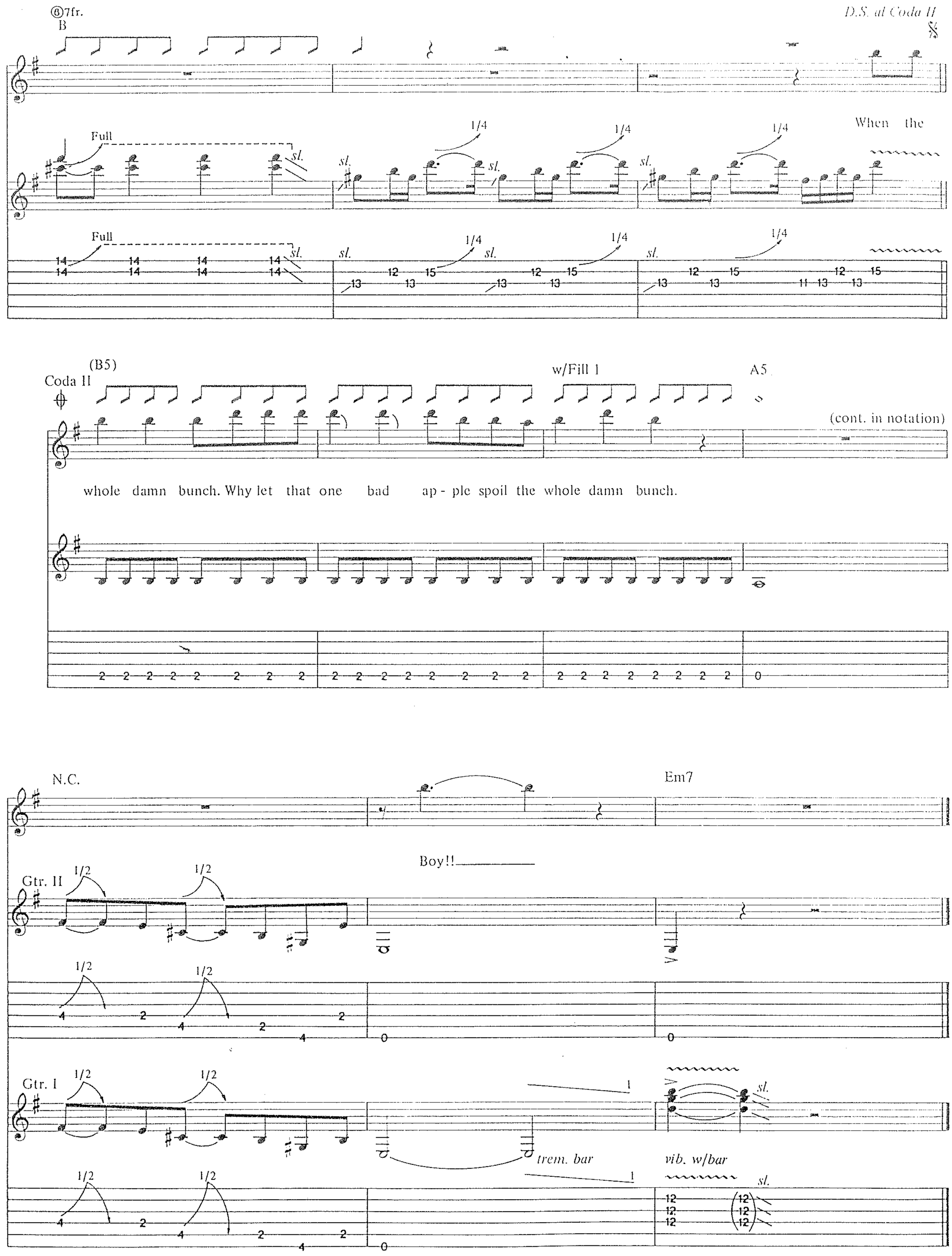
Full

Full


w/Rhy. Fig. 5
G5
Full

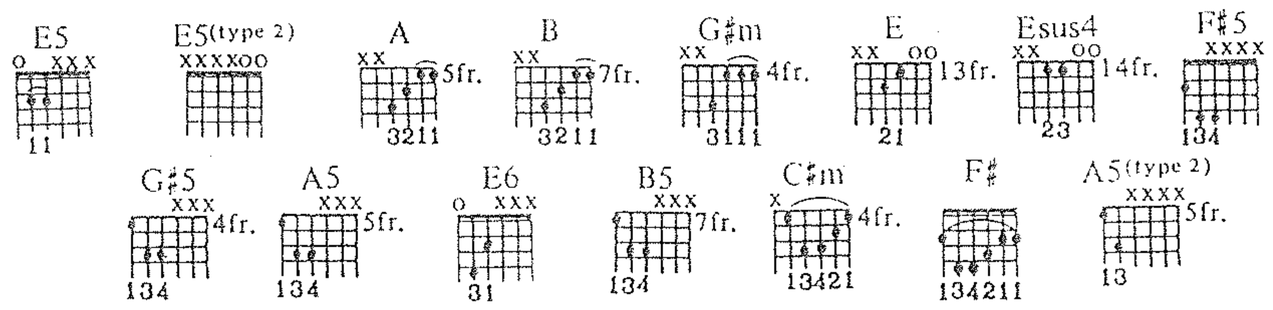

E5
w/Rhy. Fig. 4
8va
Full
1/2
sl.
H
P
loco
G5


w/Rhy. Fig. 5 (1st 3 bars only)
sl.
A5
1/2
(cont. in slashes)


⑥7fr.
B
D.S. al Coda II
Full
sl.
1/4
When the
Coda II
(B5)
w/Fill 1
A5
(cont. in notation)
whole damn bunch. Why let that one bad ap - ple spoil the whole damn bunch.
N.C.
Em7
Boy!!
Gtr. II
1/2
Gtr. I
trem. bar
vib. w/bar

DEAD HORSE

Words and Music by
W. Axl Rose



Tune down 1/2 step:

(6) = E♭ (3) = G♭
(5) = A♭ (2) = B♭
(4) = D♭ (1) = E♭

Medium Rock ♩ = 128

1st Verse

A5 (Band tacet) B5 G♯5 F♯5 G♯5 A5

Sick of this life, not that you'd care.

Rhy. Fig. 1 (Acous. gtr.)

mf *sl.*

G♯5 A5 G♯5 A5 B5 E5

I'm not the on - ly one with whom these feel - ings I share.

sl. *sl.* *sl.* *sl.*

F♯5 G5 G♯5 A5 B5 C♯5 G♯5 A5 B5 A5

No-bod-y un - der-stands quite why we're here.

(end Rhy. Fig. 1) *sl.* *sl.*

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G♯5 A5 G♯5 A5 G♯5 A5 B5 E5

We're search - in' for an - swers that nev - er ap - pear.

sl. sl. sl. sl.

F♯5 G5 G♯5 A5 C♯5 B5 G♯5

But may - be if I looked real hard I'd,

F♯5 G♯5 A5 G♯5 A5 G♯5 A5 B5

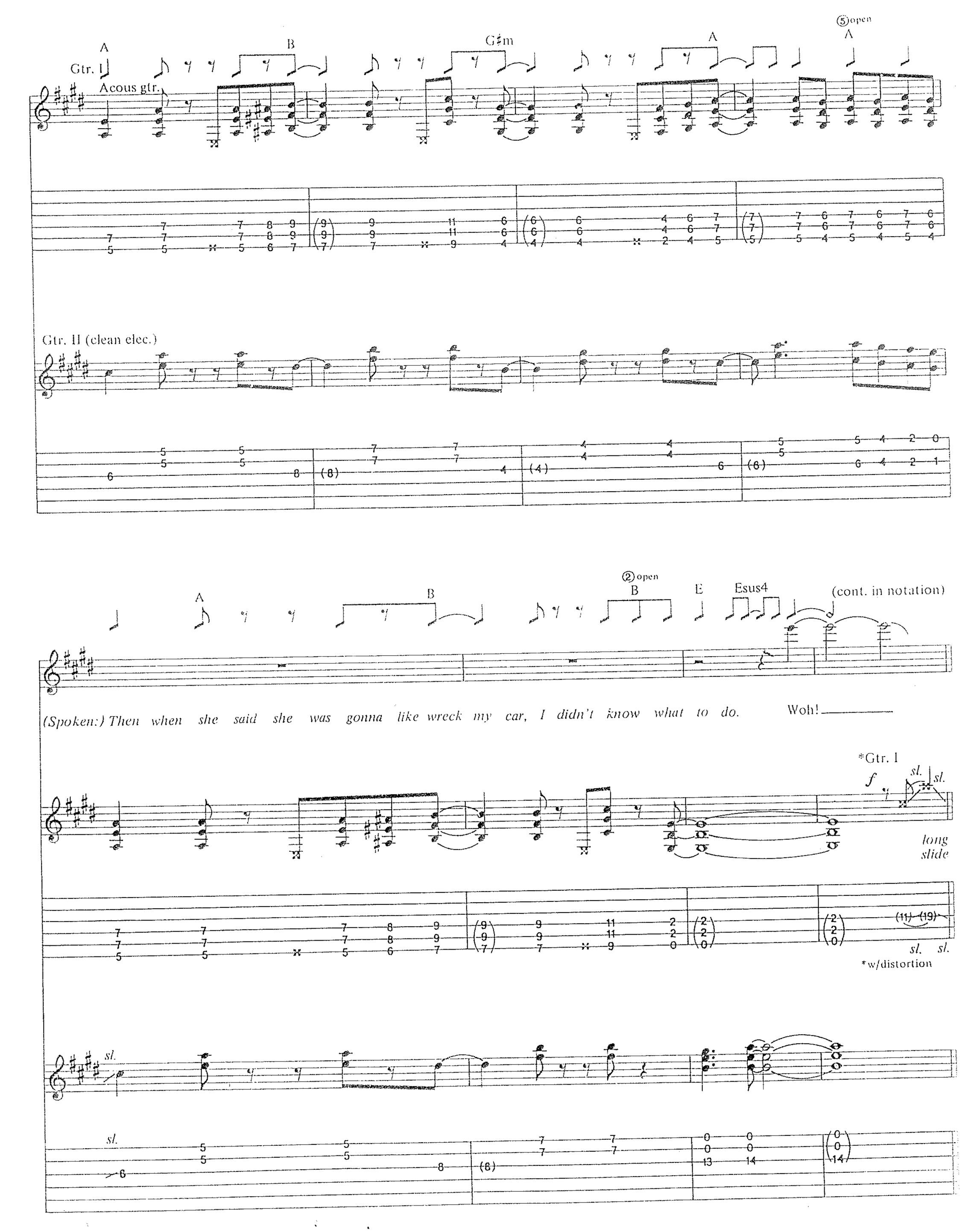
I'd see you're try - in' too to un - der - stand

sl. sl. sl. sl. sl. sl.

w/Rhy. Fill 1 E5 F♯5 G5 G♯5

this life that we're all go - ing through.

Rhy. Fill 1
Gtr. I (clean elec.) E5 E5(type 2)


A
B
G♯m
A
⑤open
A
Gtr. I
Acous gtr.
Gtr. II (clean elec.)
A
B
②open
B
E
Esus4
(cont. in notation)
(Spoken:) Then when she said she was gonna like wreck my car, I didn't know what to do.
Woh!
*Gtr. I
f
sl.
sl.
long slide
sl.
sl.
*w/distortion
sl.
sl.

Chorus
A5 (Band in) E5 A5 E5

Some-times I feel like I'm beat-in' a dead horse An I don't know why you'd be bring-in' me down.

(Acous. gtr. out)
Rhy. Fig. 2 (end Rhy. Fig. 2)

Rhy. Fig. 2A (end Rhy. Fig. 2A)

f *w/distortion*

w/Rhy. Figs. 2 & 2A
A5 E5 A5 E5

I'd like to think that our love's worth a tad more. It may sound fun-ny, but you'd think by now I'd be

F♯5 G♯5 A5
Gtr. II

smil - in'. I guess some things nev-er change,

Gtr. I

To Coda

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

woh, nev-er change.

slight vib. w/bar *slight vib. w/bar*

2nd Verse

Rhy. Fig. 3

A5 B5 G♯5 A5 G♯5 F♯5 E5

I met an old cow - boy, I saw the look in his eyes...

(end Rhy. Fig. 3)

⑥open w/Rhy. Fill 2

A5 B5 E E5

Some - thing tells me he's been here be - fore,... 'cause ex - pe - ri - ence makes you wise...

H

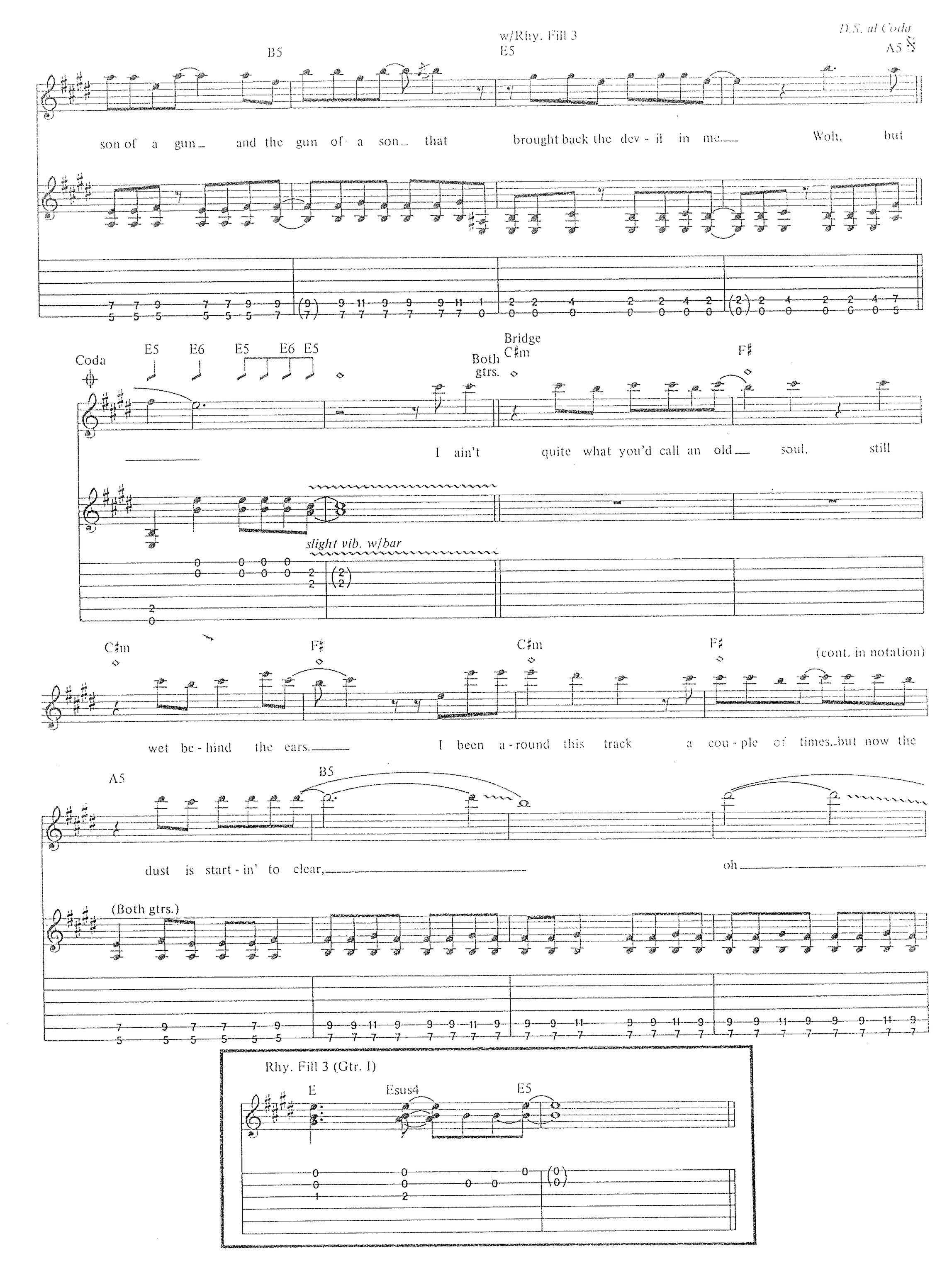
w/Rhy. Fig. 3

A5 B5 G♯5 A5

I was on - ly a small... child... when the thought... first came to me... that I'm a

Rhy. Fill 2 (Gtr. I)

E5 E F♯5 G5 G♯5


w/Rhy. Fill 3
B5
E5
D.S. al Coda
A5
son of a gun and the gun of a son that brought back the dev - il in me. Woh, but
Coda
E5 E6 E5 E6 E5
Both gtrs.
Bridge
C♯m
F♯
I ain't quite what you'd call an old soul, still
slight vib. w/bar
C♯m F♯ C♯m F♯
(cont. in notation)
wet be - hind the ears. I been a - round this track a cou - ple of times, but now the
A5 B5
dust is start - in' to clear, oh
(Both gtrs.)
Rhy. Fill 3 (Gtr. I)
E Esus4 E5

B♭5 A5 E5

yeah!

Lead gtr.

Full P sl. 1/2

(Gtrs. I & II)

Rhy. Fig. 4

w/Rhy. Fig. 4 (2 times)

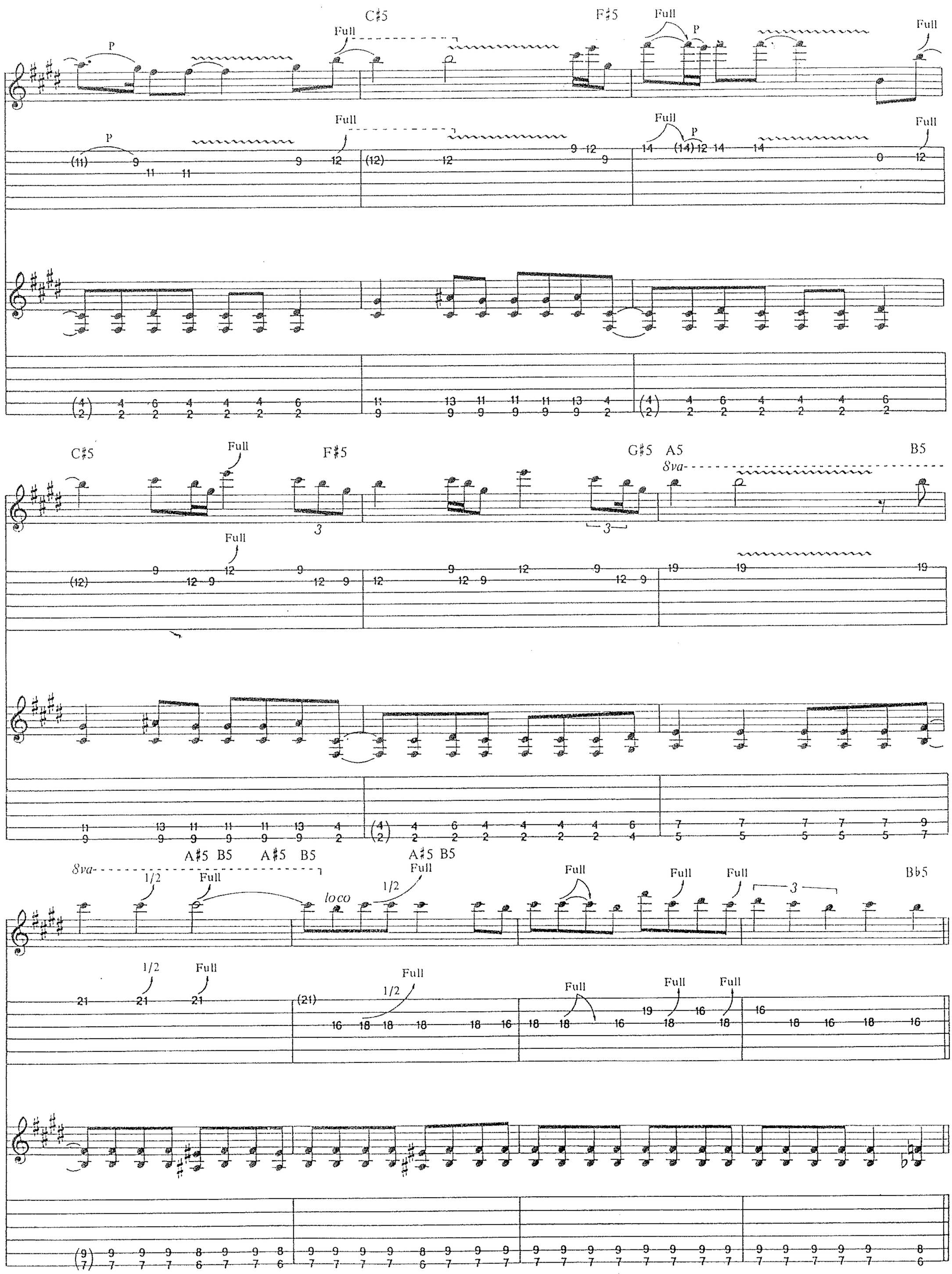
A5 sl. sl. E5 1/2 Full A5 sl. E5 Full

sl. sl. 1/2 Full sl. Full

B5 Full Full 1/2 Full C♯5 F♯5

Full Full 1/2 Full

(Gtrs. I & II)


C♯5
F♯5
G♯5
A5
B5
A♯5
B♭5
8va
loco
P
Full
1/2

Chorus
w/Rhy. Figs. 2 & 2A (both 4 times)

A5 E5 A5 E5

Some-times I feel like I'm beat-in' a dead horse. An I don't know why you'd be bring-in' me down.

(Lead gtr.) sl. Full

w/slight fdbk.

sl. Full

14 (14) 13 (13) 11 (11) 9 (9)

A5 E5 A5 E5

I'd like to think that our love's worth a tad more. It may sound fun-ny, but you'd think by now I'd be

A5 E5 A5

smil-in'. Ooh yeah, I'd be smil-in'.

E5 A5 E5 A5

No way I'd be smil-in'. Ooh, smil-in'.

Full sl. Full

Full grad. release sl. Full

9 (9) (9) 13 (13) 12 14 (14)

B5

E5 Gtr. I Full

sl. sl. sl.

Full

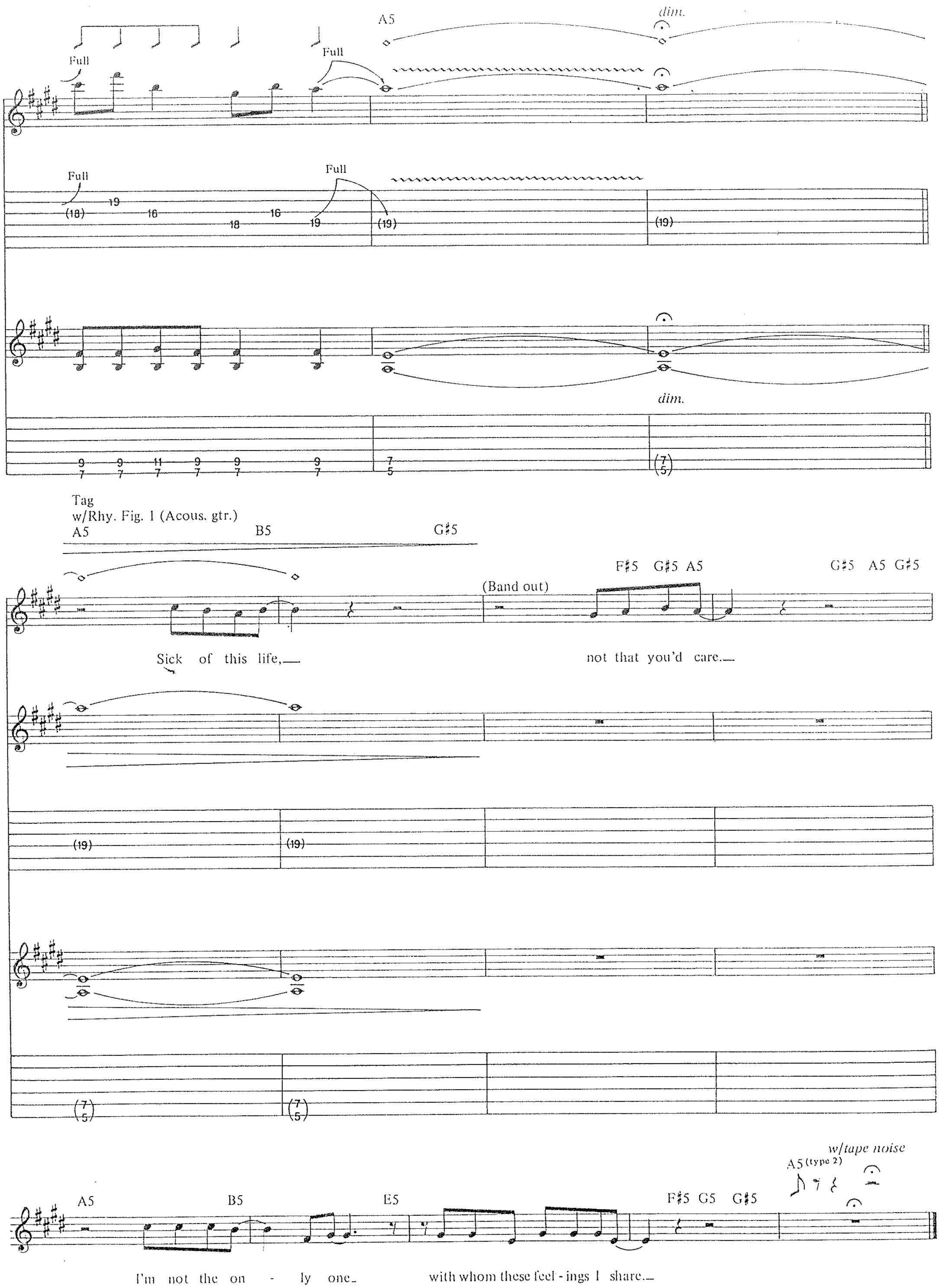
19 (19) 17 16 17 (17) 16 18 19 18 18 16 18 16 18

9 11 9 (9)

sl. sl. sl.

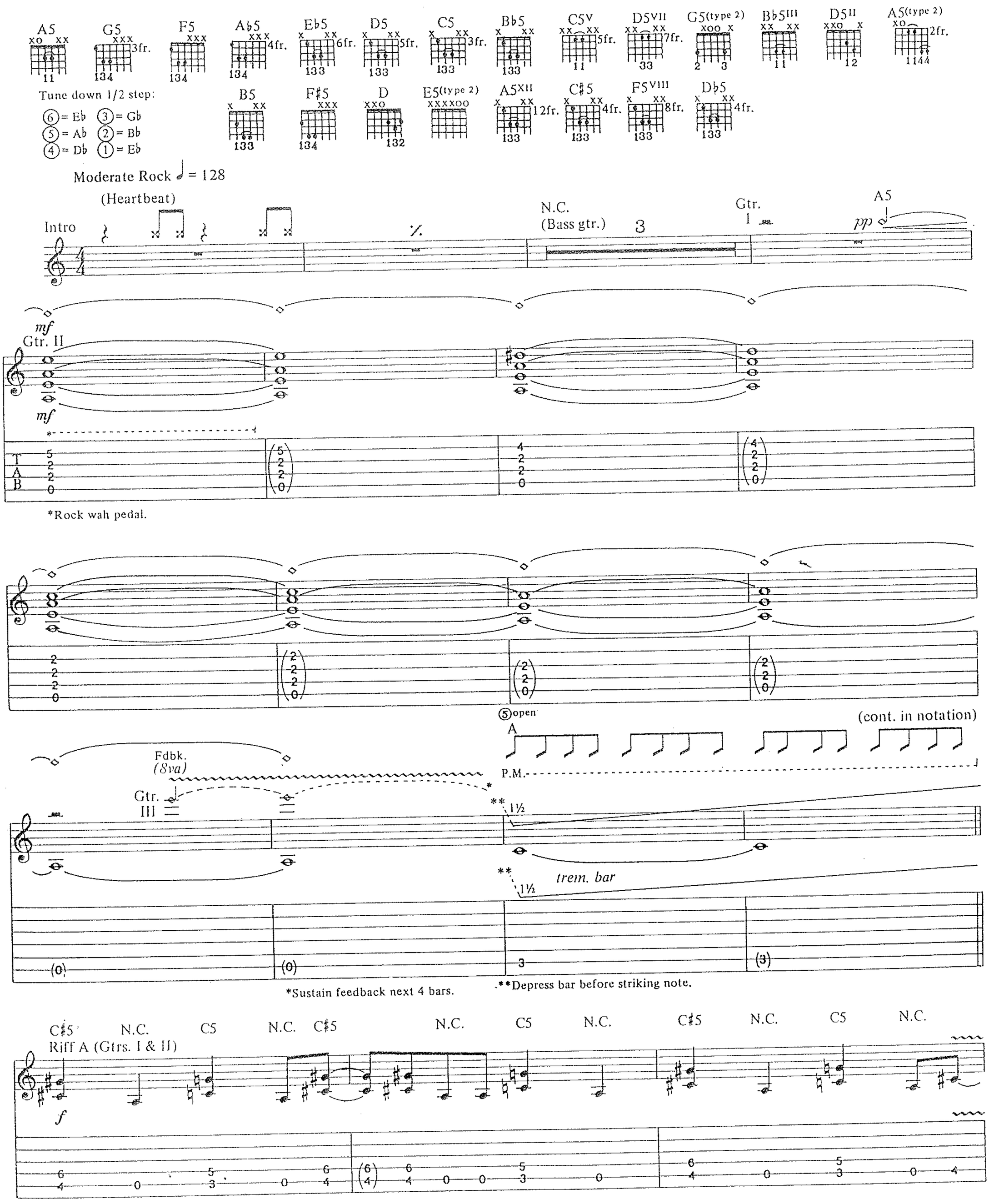
Gtr. II

9 9 11 9 9 9 11 9
7 7 7 7 7 7 7 7


A5
dim.
Full
Full
Full
Full
(18) 19 16 18 16 19 (19)
(19)
dim.
9 9 11 9 9 9
7 7 7 7 7 7
7 (7)
5 5
Tag
w/Rhy. Fig. 1 (Acous. gtr.)
A5 B5 G♯5
(Band out)
F♯5 G♯5 A5
G♯5 A5 G♯5
Sick of this life,
not that you'd care.
(19) (19)
(7) (7)
5 5
w/tape noise
A5 (type 2)
A5 B5 E5
F♯5 G5 G♯5
I'm not the on - ly one
with whom these feel - ings I share.

COMA

Words and Music by
Slash and W. Axi Rose



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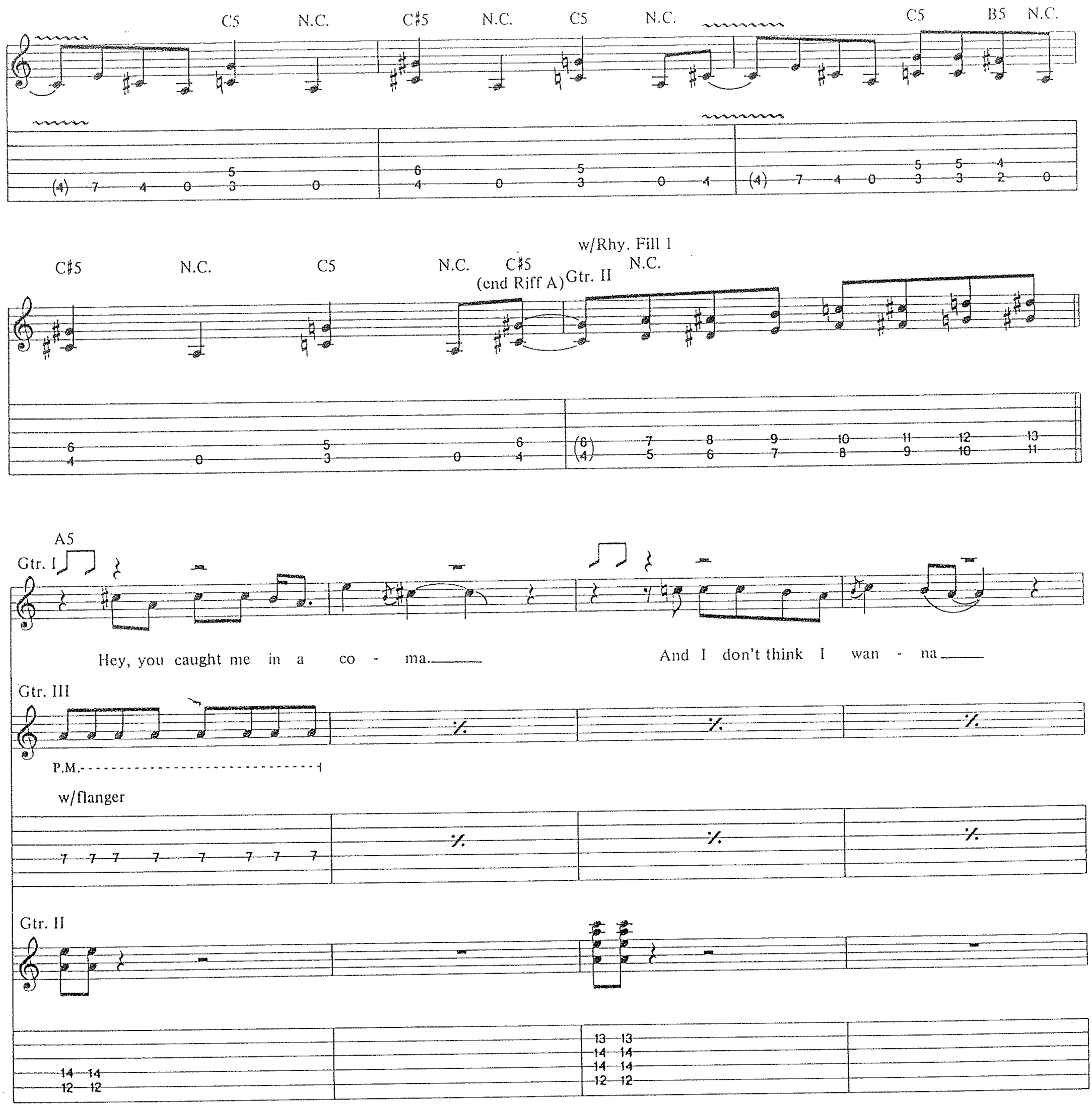

C5
N.C.
C♯5
N.C.
C5
N.C.
C5
B5
N.C.
C♯5
N.C.
C5
N.C.
C♯5
(end Riff A)
Gtr. II
N.C.
w/Rhy. Fill 1
A5
Gtr. I
Hey, you caught me in a co - ma.
And I don't think I wan - na
Gtr. III
P.M.
w/flanger
Gtr. II

Rhy. Fill 1
Gtr. I
(cont. in slashes)

G5

ev - er come_ back to___ this world a - gain.

P.M.

F5

Kind-a like_ it in a co - ma___ 'cause no one's ev - er gon - na,

P.M.

Ab5 Eb5 G5 D5

oh, make me come back to this world a - gain.

Now I feel as if I'm float - ing a - way. I can't feel

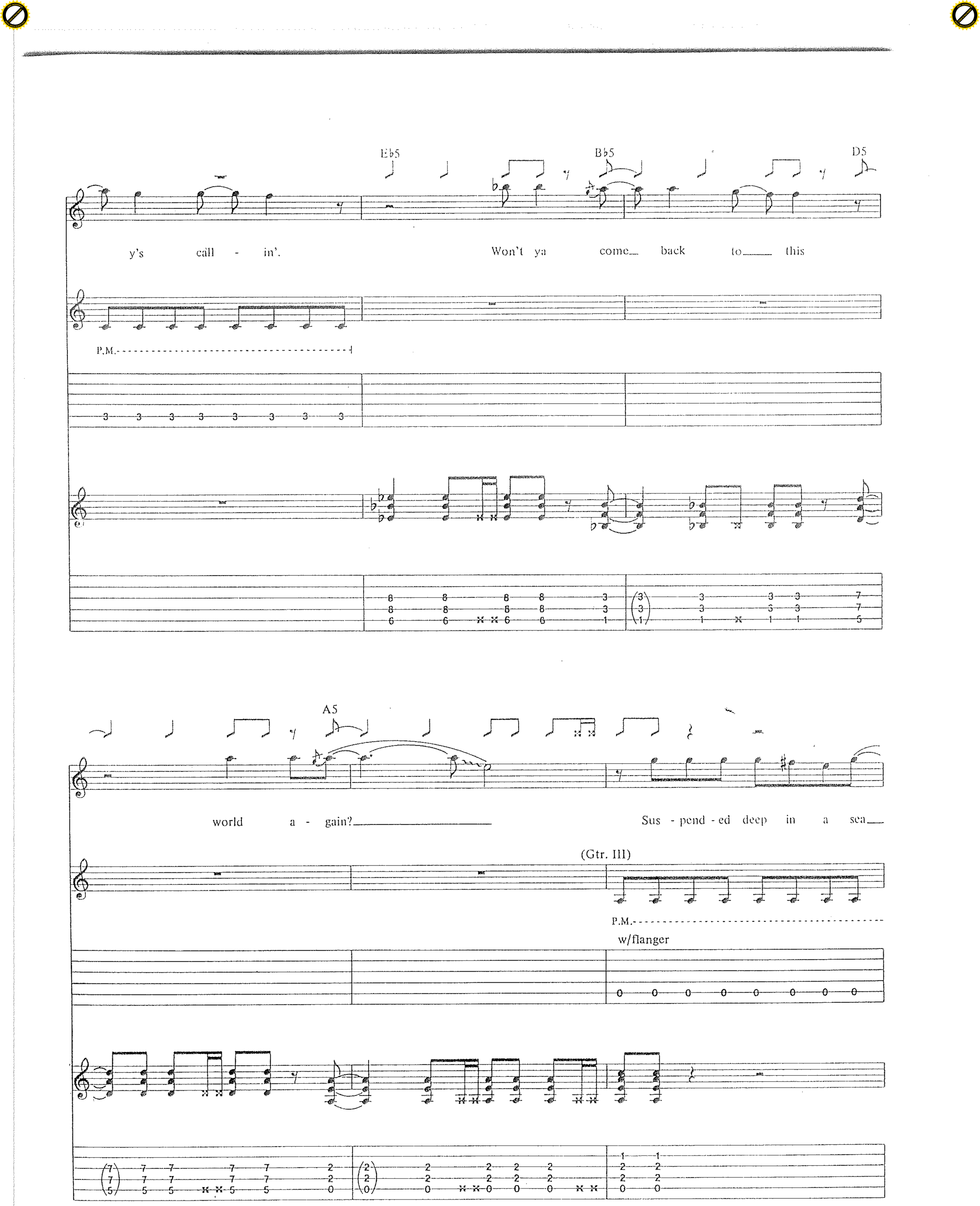
Gtr. III

P.M.
w/flanger

C5

all the pres - sure and I like it this way, but my bod - y's call - in', my bod-

P.M.


Eb5
Bb5
D5
y's call - in'.
Won't ya come back to this
P.M.
A5
world a - gain?
Sus - pend - ed deep in a sea
(Gtr. III)
P.M.
w/flanger

G5

of black, I've got the light at the end. I've got the bones on the mast. Well, I've

(cont. in notation)

B5

F♯5

gone sail - in', I've gone sail - in'. I could leave so eas-

(Gtr. III out)

P.M.

Gtrs. I & II

B5 C5 C♯5 D5 A5

i - ly while friends are call - in' back to me. I said they're,

E5 G5 D5

they're leav - ing it all up to me when all I need - ed was clar -

C♯5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 N.C.

i - ty an some - one to tell me what the fuck is go - ing on.

w/Riff A (1st 6 bars only)

C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C5 N.C.

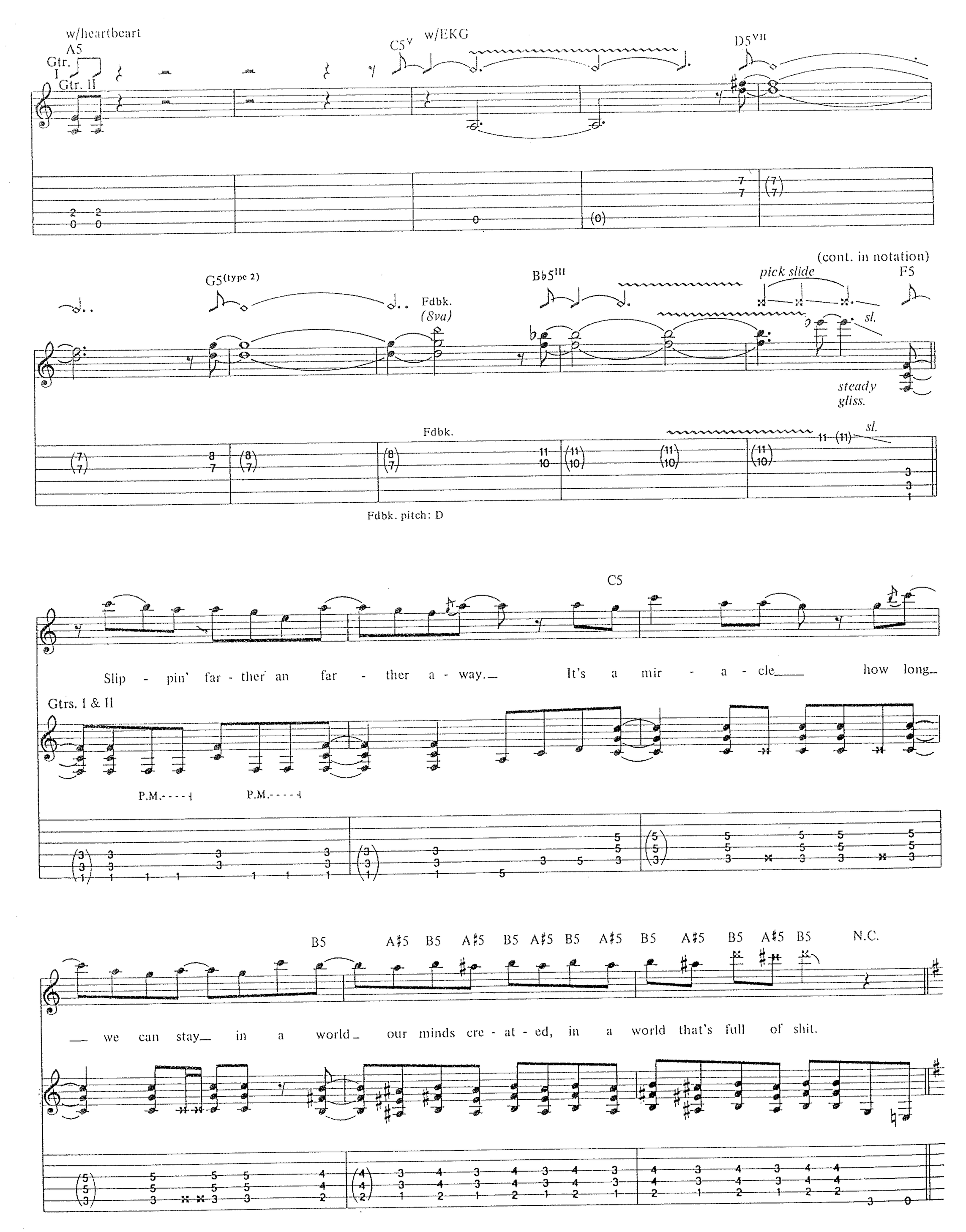
God - damn - it!

C♯5 N.C. C5 N.C. C5 B5 N.C. C♯5 N.C. C5 N.C. C5 B5 B♭5

Rhy. Fill 2-
Gtrs. I & II

Gtr. II

Gtr. I
(cont. in slashes)


w/heartbeart
A5
Gtr. I
Gtr. II
C5V
w/EKG
D5VII
(cont. in notation)
G5(type 2)
Fdbk.
(8va)
Bb5III
pick slide
F5
sl.
steady gliss.
Fdbk.
sl.
Fdbk. pitch: D
C5
Slip - pin' far - ther an far - ther a - way. It's a mir - a - cle how long
Gtrs. I & II
P.M.
P.M.
B5
A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5
N.C.
we can stay in a world our minds cre - at - ed, in a world that's full of shit.

w/medical dialogue & sound effects

B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C. w/Riff B (3 times) B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C. B5

(Spoken:) Help me. Help me. Help

Riff B

N.C. B♭5 N.C. B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C. w/Riff A C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C.

me. Help me. Bastard.

C♯5 N.C. C5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C5 B5 N.C. C♯5 N.C. C5 N.C. C♯5

Gtr. I — ⑤open A D5[II] — ⑤open A A5(type 2)

Please. un - der - stand me.

Gtrs. I & II — Gtr. II — P — P

I'm climb - in' through the wreck - age of all my twist - ed dreams, but this cheap

B5 — F♯5

sl. *sl.*

④4fr. F♯ ⑤4fr. C♯ ④4fr. F♯ G5(type 2)

in - ves - ti - ga - tion just can't sti - fle all my screams, an I'm wait -

D E5(type 2)

in' at the cross - roads, wait - ing for you,

pick sl. E5(type 2) Half time feel A5(type 2)

wait - ing for you. *(Whispered:)Where are you?*

P

(Gtr. I out)

dim. (Gtr. II out) Gtr. IV

dim. *mf* clean tone

N.C.

let ring

1/2

H

Full

No one's gon-na both - er me an - y - more.

No one's gon - na mess with my

head no more.

I can't un-der - stand what all the fight - in's for,

but it's so nice here down off the shore.

I

sl. *sl.*

wish you could see_ this 'cause there's noth - ing to see._ It's peace - ful here_ and it's fine_

_ with me._ Not like the world_ where I used_ to live._

H

H

8va bassa

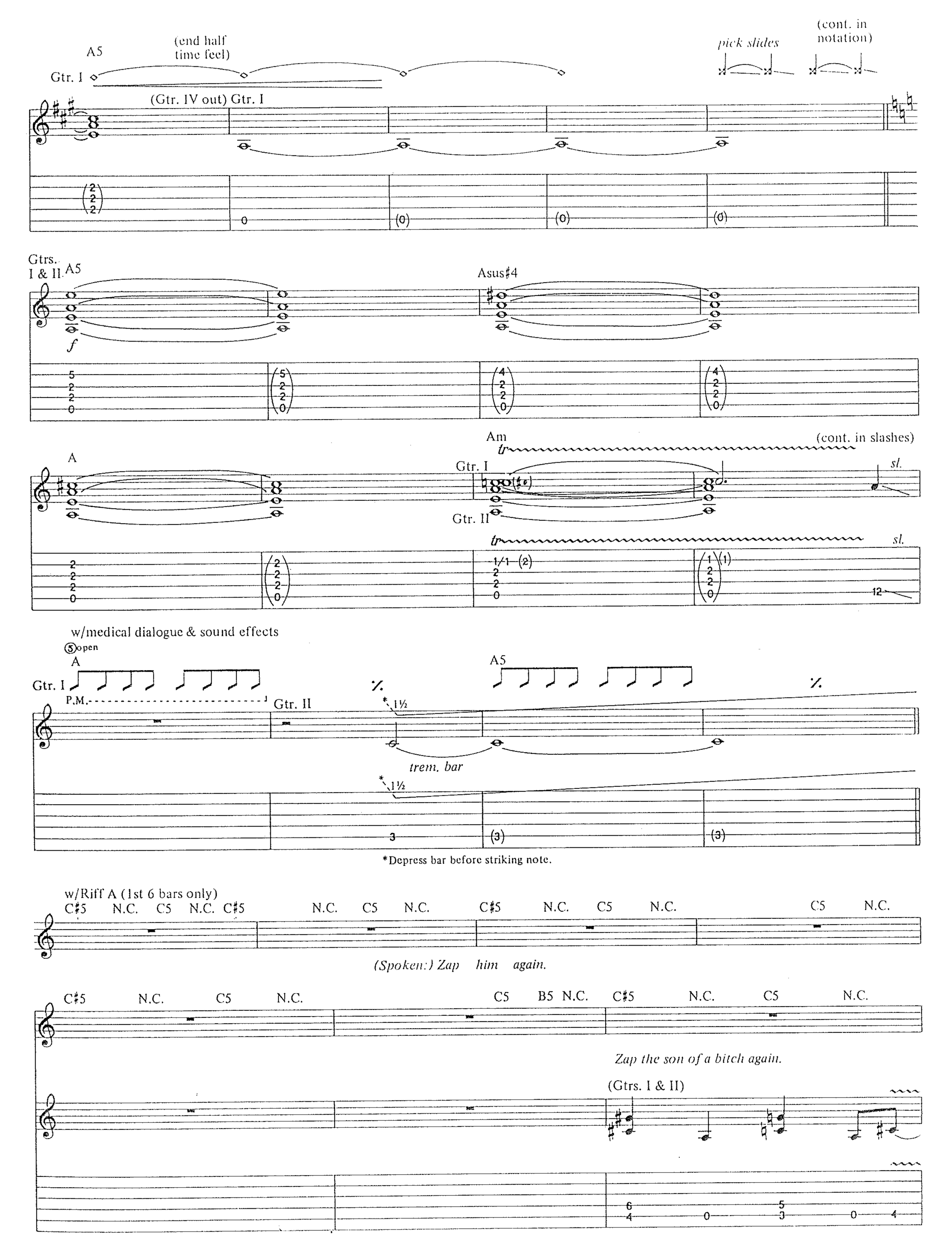
I nev - er real - ly wan - ted to live._

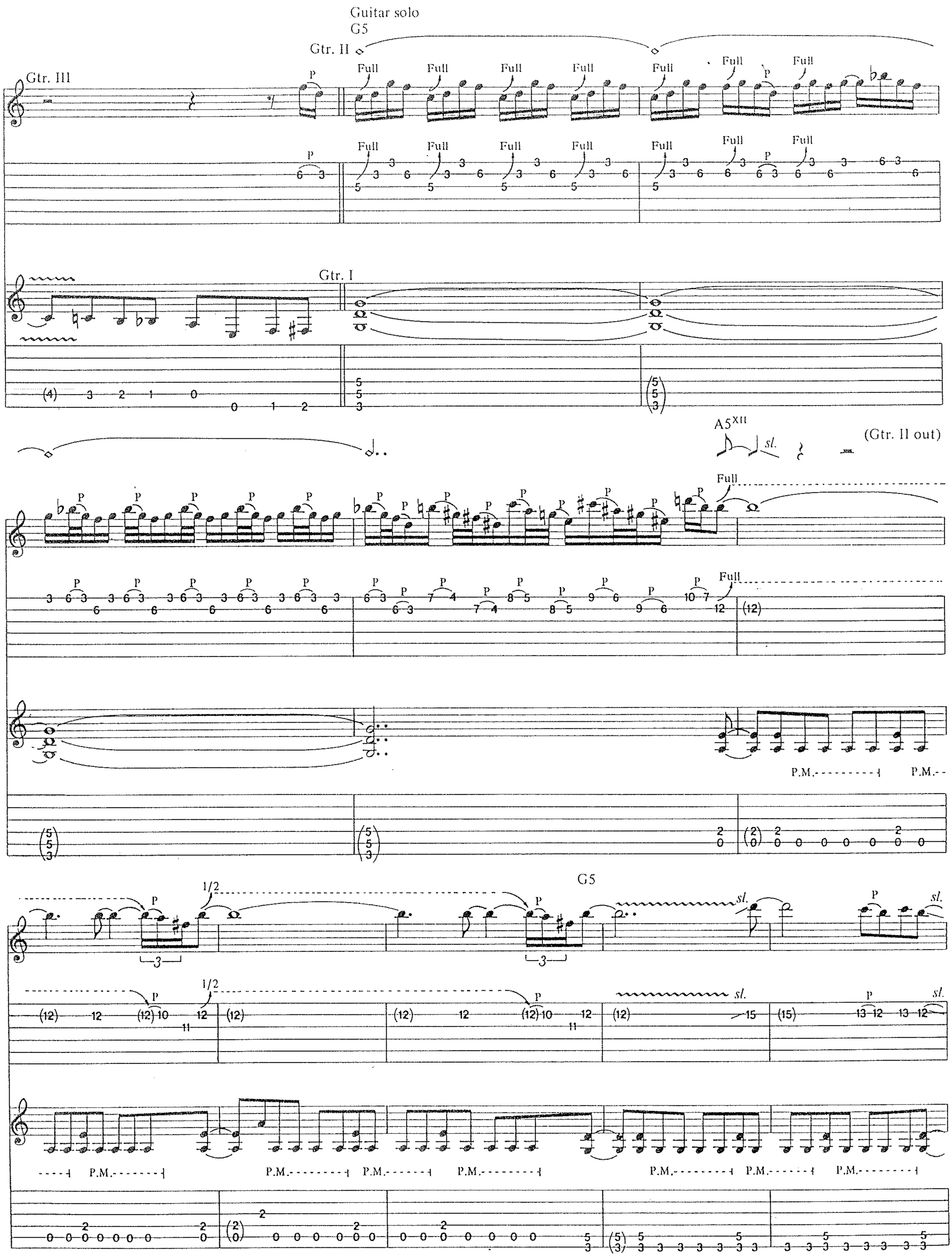
Full

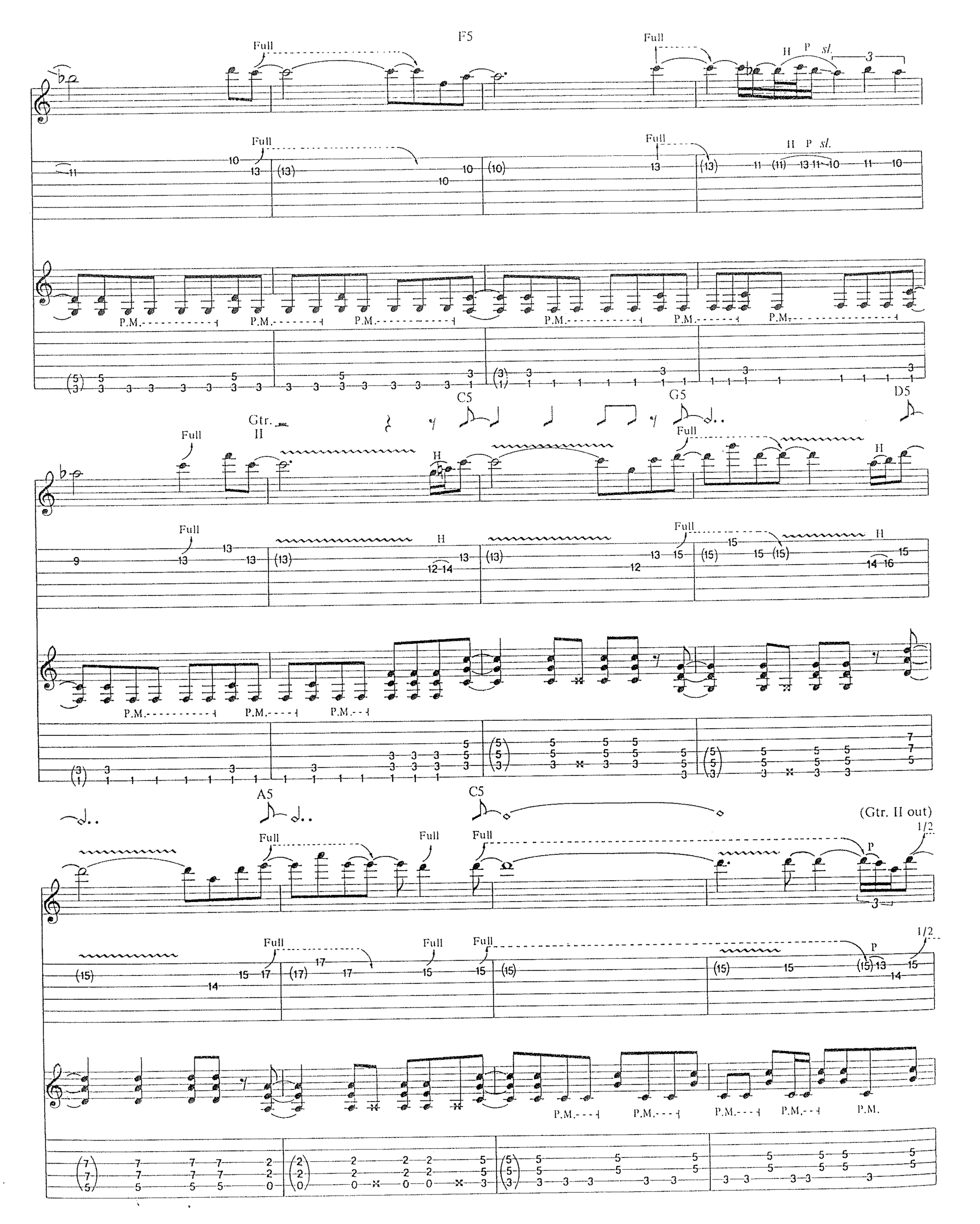
Full

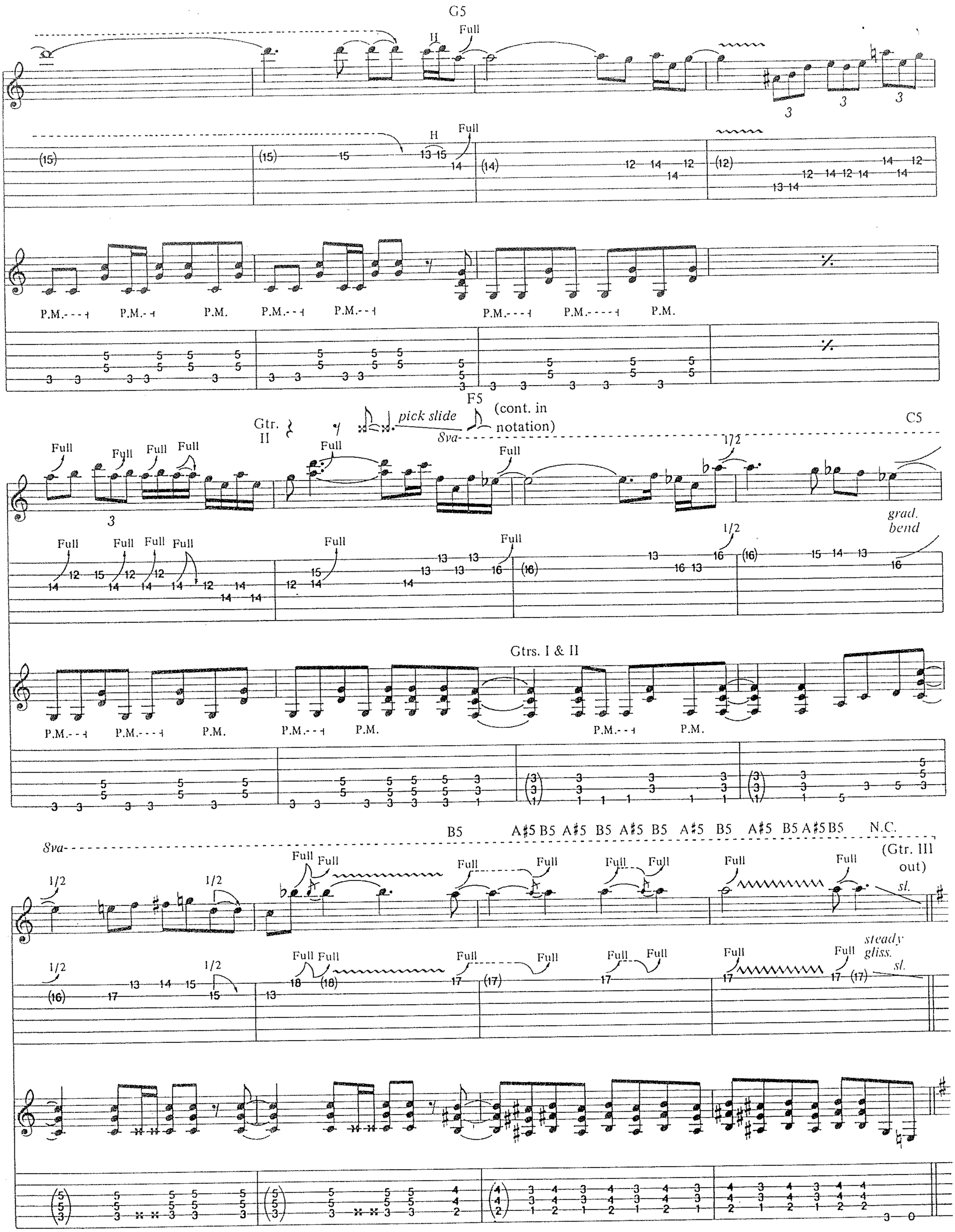
A

Ah._


A5
(end half time feel)
Gtr. I
pick slides
(cont. in notation)
(Gtr. IV out) Gtr. I
Gtrs. I & II
A5
Asus♯4
f
A
Am
(cont. in slashes)
tr
Gtr. I
sl.
Gtr. II
tr
sl.
w/medical dialogue & sound effects
⑤open
A
A5
Gtr. I
P.M.
Gtr. II
%
*1½
%
trem. bar
*1½
*Depress bar before striking note.
w/Riff A (1st 6 bars only)
C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C5 N.C.
(Spoken:) Zap him again.
C♯5 N.C. C5 N.C. C5 B5 N.C. C♯5 N.C. C5 N.C.
Zap the son of a bitch again.
(Gtrs. I & II)


Guitar solo
G5
Gtr. II
Gtr. III
Full
P
Gtr. I
A5XII
sl.
(Gtr. II out)
P.M.
G5
1/2


F5
Full
H P sl.
P.M.
C5
G5
D5
Gtr. II
H
A5
(Gtr. II out)
1/2
P


G5
Full
H
P.M.
Gtr. II
pick slide
F5
(cont. in notation)
8va
C5
1/2
grad. bend
Gtrs. I & II
B5
A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5 A♯5 B5
N.C.
(Gtr. III out)
sl.
steady gliss.

w/Riff B
w/bitching
B5 N.C. B♭5 N.C. B5 N.C. B♭5 N.C.

Play 4 times

w/Riff A
C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C. C♯5 N.C. C5 N.C.

C5 N.C. C♯5 N.C. C5 N.C. C5 B5 N.C. C♯5 N.C. C5 N.C. C5 B5 B♭5

w/Rhy. Fill 2

A5 Am

Ya live your life like it's a co - ma, so won't you tell me why we'd wan - na.

Gtr. I

P.M.
w/flanger

G Gm F5

With all the rea - sons you give, it's, it's kind - a hard to be - lieve.

Gtrs. I & II

P.M. P.M. P.M. P.M. (flanger off)

C5 C♯5 N.C.

But who am I to tell you that I've seen an - y rea - son why you should stay?

P.M. P.M. P.M.

B5 C5 C♯5 D5

May - be we'd be bet - ter off with out you an - y - way. You got a one - way tick - et on your last

A5 E5 G5

chance ride. Got - ta one - way tick - et to your su - i - cide. Got-ta one-

D5 C♯5 C5 B5 C5 B5 C5 B5 C5 B5

way tick - et an there's no way out a - live.

C5 B5 C5 B5 C5 E5 G5 D5

An all this cross com - mu-ni - ca - tion that has left you in the cold is - n't

A5 C5 G5

much for con - so - la - tion when you feel so weak and old. But if home is where the heart is, then there's

F♯5 F5 G5 A5

sto - ries to be told. No, you don't need no doc - tor. No one else can heal your soul. Got your mind

A.H. (8va)

Gtr. II

Gtr. I (cont. in slashes)

A.H.

C5 G5 D5

Gtr. I

in sub - mis - sion, got your life on the line. But no - bod - y pulled the trig - ger, they just

1/2 1/2

H H grad. bend 1/2 1/2 H sl.

H H H sl.

*Play only lowest note of chord (muted) when muted stg. is indicated (till end).

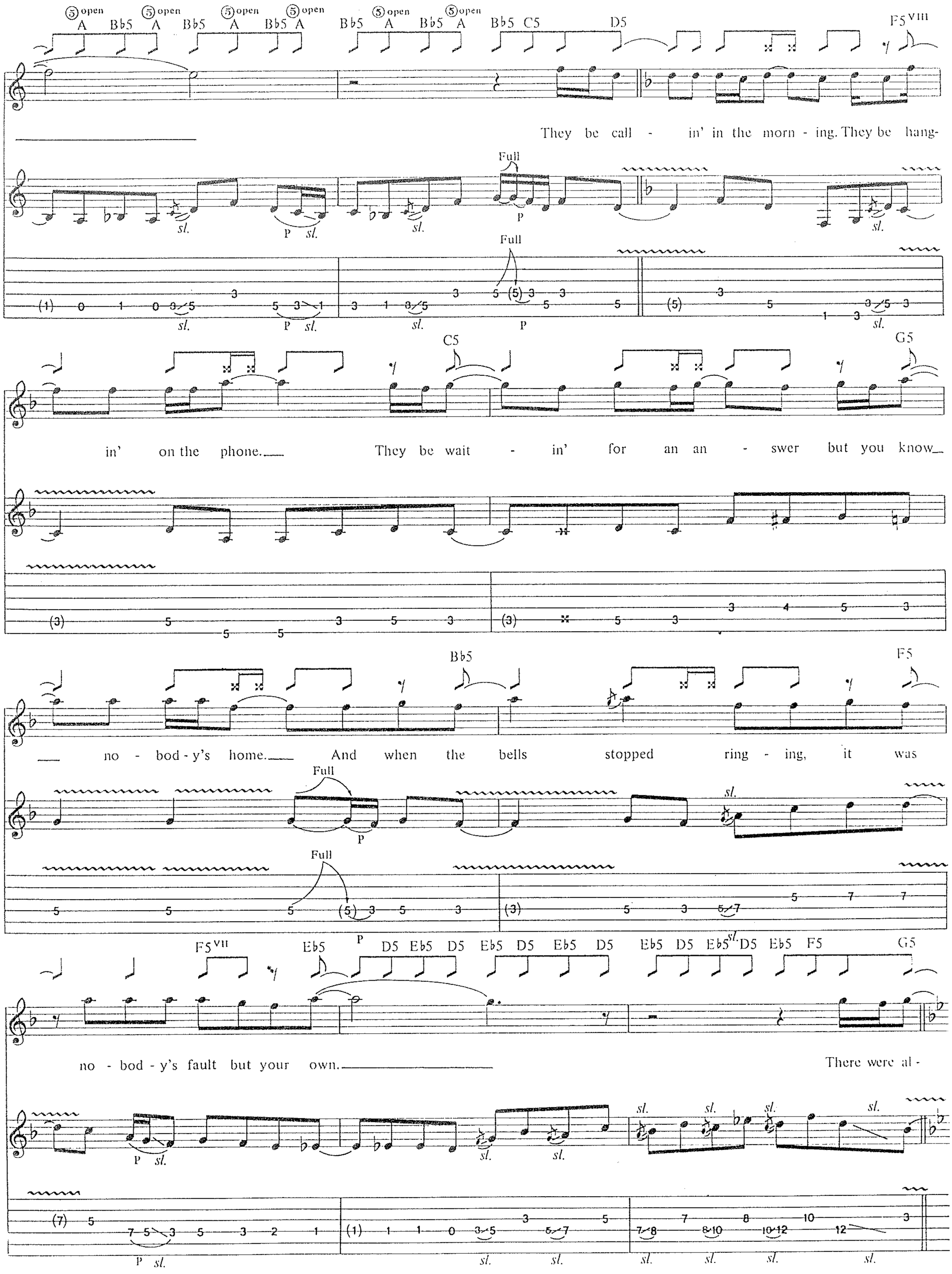
C♯5 D5 F5 C5 B5 B♭5

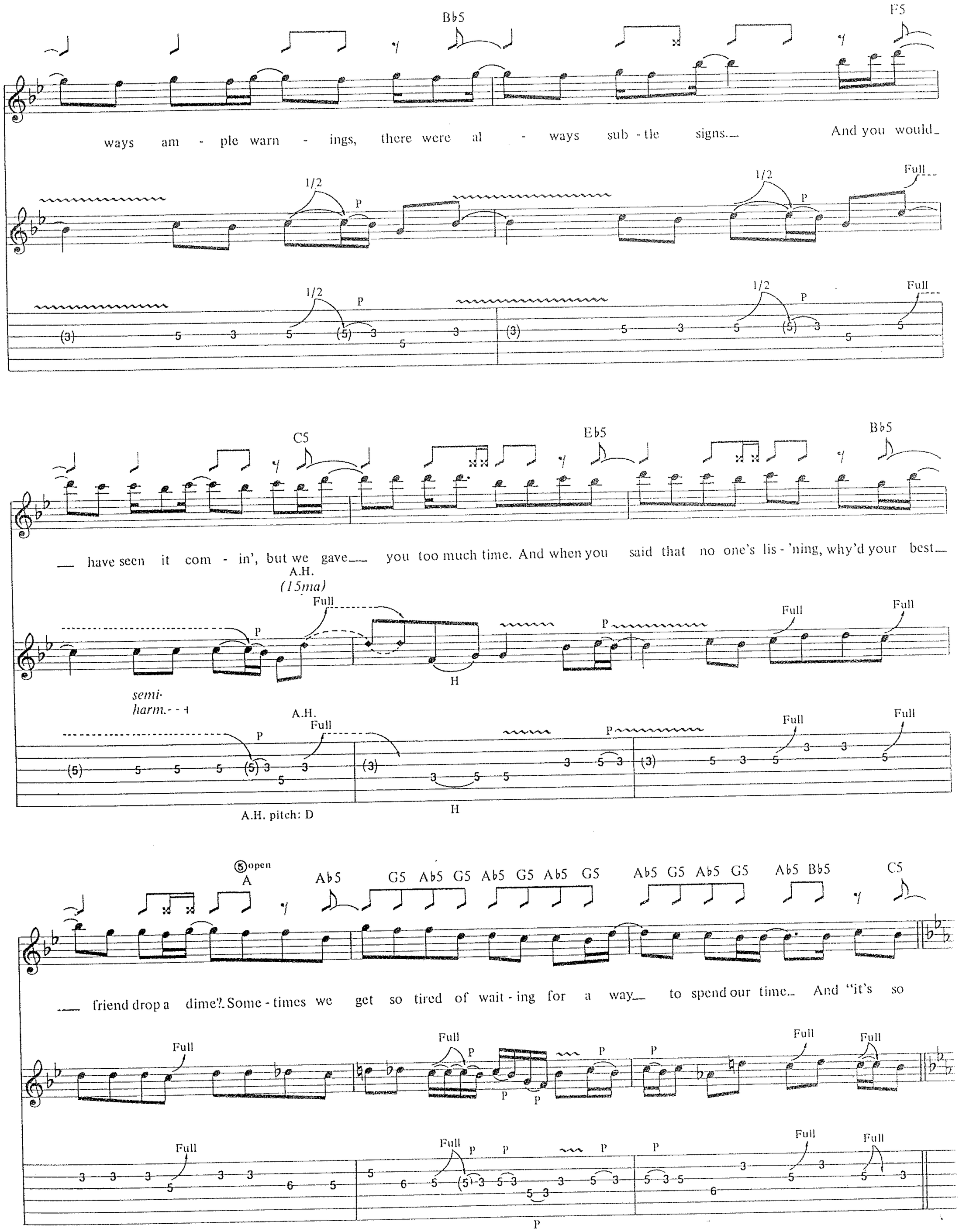
stepped a - side. They be down by the wa - ter while you watch 'em wav - ing good - bye.

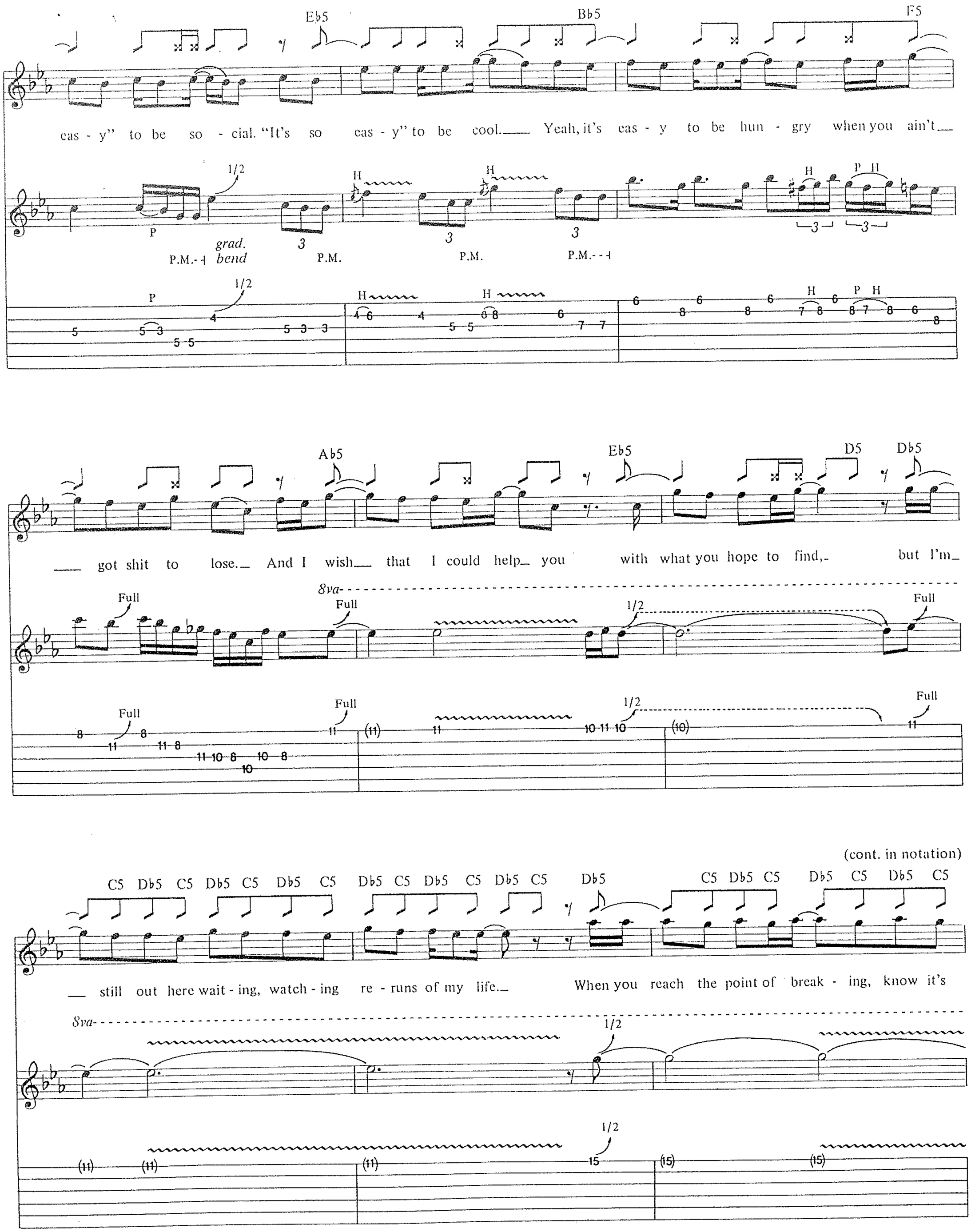
Full Full

P.M. P.M.

Full Full


⑤open A Bb5 A Bb5 A Bb5 A Bb5 A Bb5 C5 D5 F5VIII
They be call - in' in the morn - ing. They be hang-
Full
C5 G5
in' on the phone. They be wait - in' for an an - swer but you know
Bb5 F5
no - bod - y's home. And when the bells stopped ring - ing, it was
F5VII Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 F5 G5
no - bod - y's fault but your own.
There were al -


Bb5
F5
ways am - ple warn - ings, there were al - ways sub - tle signs. And you would
1/2
P
Full
C5
Eb5
Bb5
have seen it com - in', but we gave you too much time. And when you said that no one's lis - 'ning, why'd your best
A.H.
(15ma)
semi-
harm.
H
A.H. pitch: D
open
A
Ab5
G5 Ab5 G5 Ab5 G5 Ab5 G5
Ab5 G5 Ab5 G5
Ab5 Bb5
C5
friend drop a dime? Some - times we get so tired of wait - ing for a way to spend our time. And "it's so


Eb5
Bb5
F5
cas - y" to be so - cial. "It's so cas - y" to be cool. Yeah, it's cas - y to be hun - gry when you ain't
P
1/2
grad. bend
P.M.
H
P H
Ab5
Eb5
D5
Db5
got shit to lose. And I wish that I could help you with what you hope to find, but I'm
Full
8va
C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5 Db5 C5
still out here wait - ing, watch - ing re - runs of my life. When you reach the point of break - ing, know it's
(cont. in notation)

Db5 C5 Db5 C5 Db5 C5 N.C. Db5 Eb5 F5

gon - na take some time t'heal the bro - ken mem - 'ries that an - oth - er man would need just to sur -

8va

1/2 1/2

(15) 20 (20) (20) 19 19

Gtr. I

P.M. P.M. P.M. P.M.

6 5 6 5 6 5 6 (6) 6 6 6 8 10
6 5 6 5 6 5 6 8 10
4 3 4 3 4 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 8

Free time

vive.

w/fdbk. effects

8va

grad. release

(19) (19) (19)

(10 10 8) (10 10 8)

RIGHT NEXT DOOR TO HELL
DUST N' BONES
LIVE AND LET DIE
DON'T CRY (ORIGINAL)
PERFECT CRIME
YOU AIN'T THE FIRST
BAD OBSESSION
BACK OFF BITCH
DOUBLE TALKIN' JIVE
NOVEMBER RAIN
THE GARDEN
GARDEN OF EDEN
DON'T DAMN ME
BAD APPLES
DEAD HORSE
COMA

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